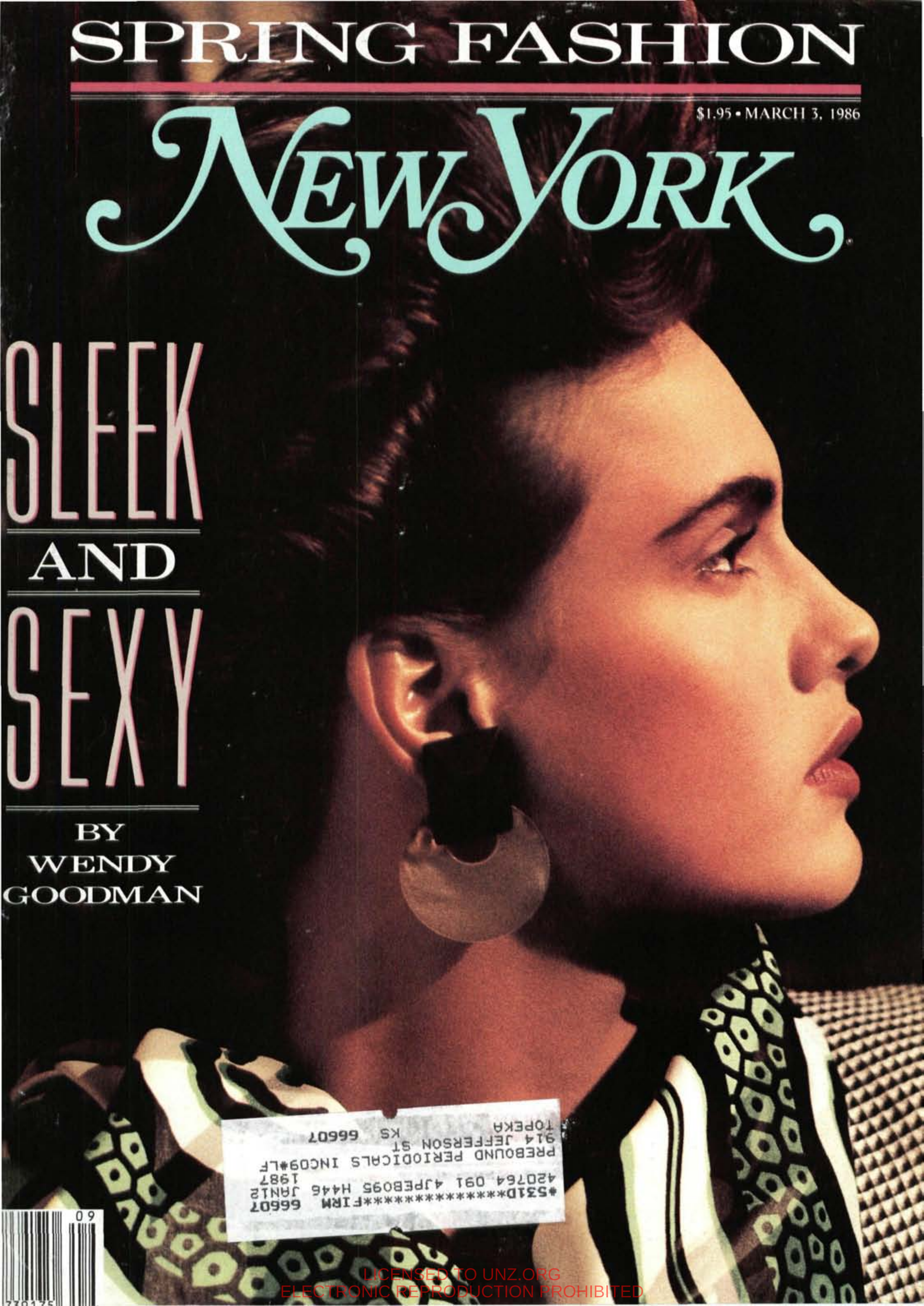

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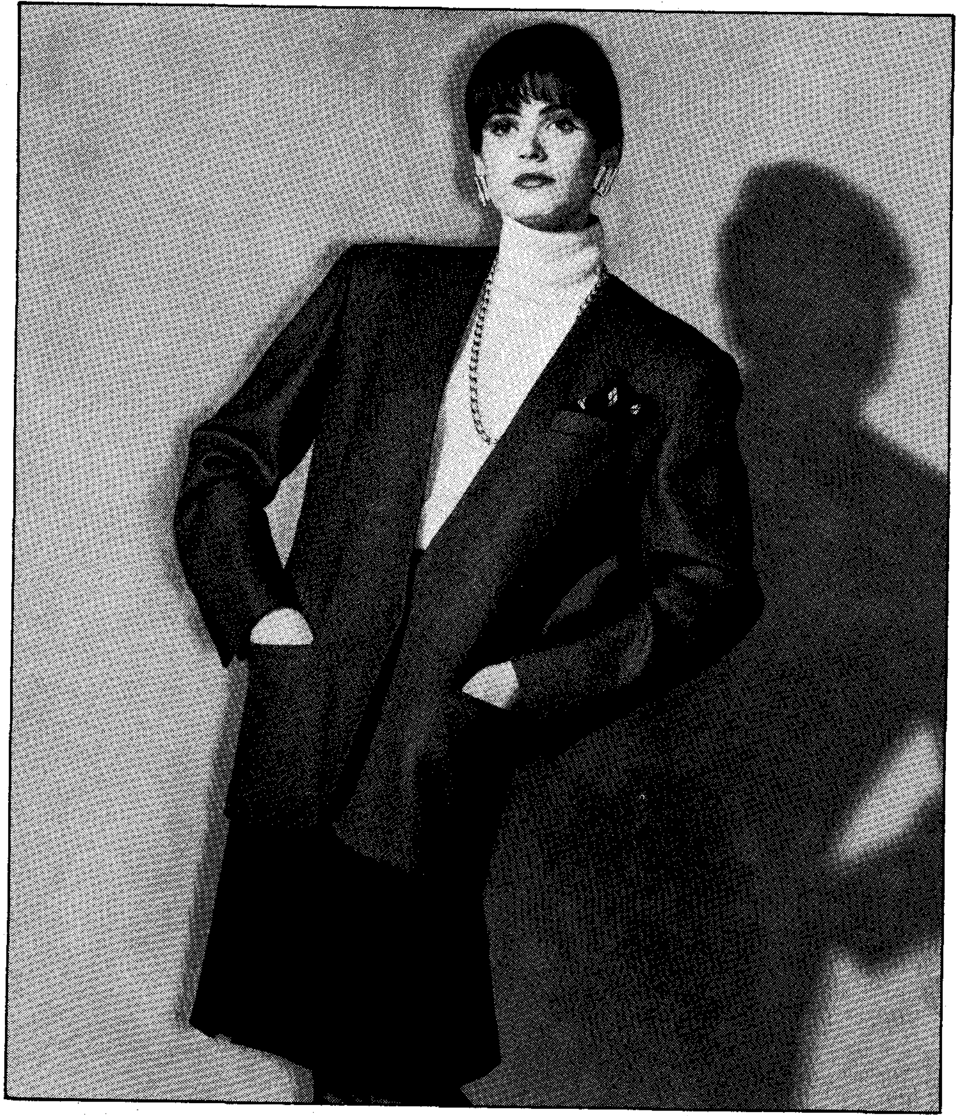

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Trouble in Paradise

BY EDWIN DIAMOND

Grunwald and Munro

If *Fortune* were covering the story, it might look like this (right). These days, Time Inc., the largest magazine-publishing group in the world, operator of the biggest pay-television service in the United States, is a company in crisis. Despite 1985 profits of $387 million, Time has been unable to create a big new magazine since it launched *People,* twelve years ago. Its two recent magazine start-ups—*TV-Cable Week* and *Picture Week*—have failed to catch on. And as editor-in-chief Henry Grunwald and president J. Richard Munro struggle to keep the media giant on top in the era of the bottom line, Time Inc. seems to have lost its golden touch.

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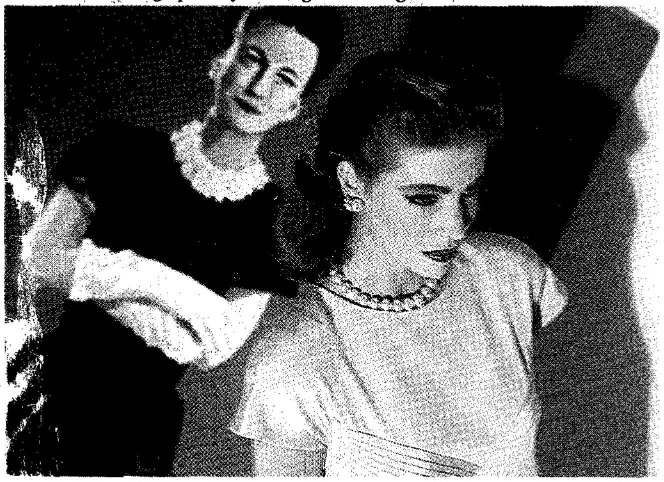
Spring Fashion

BY WENDY GOODMAN

Whether traveling via Conrail or the Concorde, women this spring will be wearing fashion that functions; they'll be looking beyond the labels for exquisite tailoring, fine fabrics, and sophisticated sportswear. This year's streamlined look speaks volumes about women who are moving quickly through exciting lives.



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The New Dating Game

BY LUCY SCHULTE

As the number of AIDS cases has grown, so have the ranks of the "worried well"—men and women frightened that they may get AIDS by sleeping with the wrong person. Many single heterosexuals are changing their sexual habits: staying in shaky relationships, using condoms, cutting down on affairs—or not having them at all. "The only person who's safe to go to bed with," says one man, "is a faithful married person, and if she's faithful, she's not going to bed with you."

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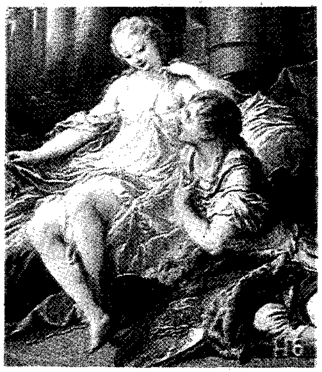

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Cover: Photograph by Michael O'Brien.
Model: Lucy Cunningham of Click. Hair: Ayo. Makeup: Mark Hayles for Benjamin Salon. Linen jacket: Mary Ann Restivo. Scarf: Roger Vivier. Earrings: Stephen Dweck.

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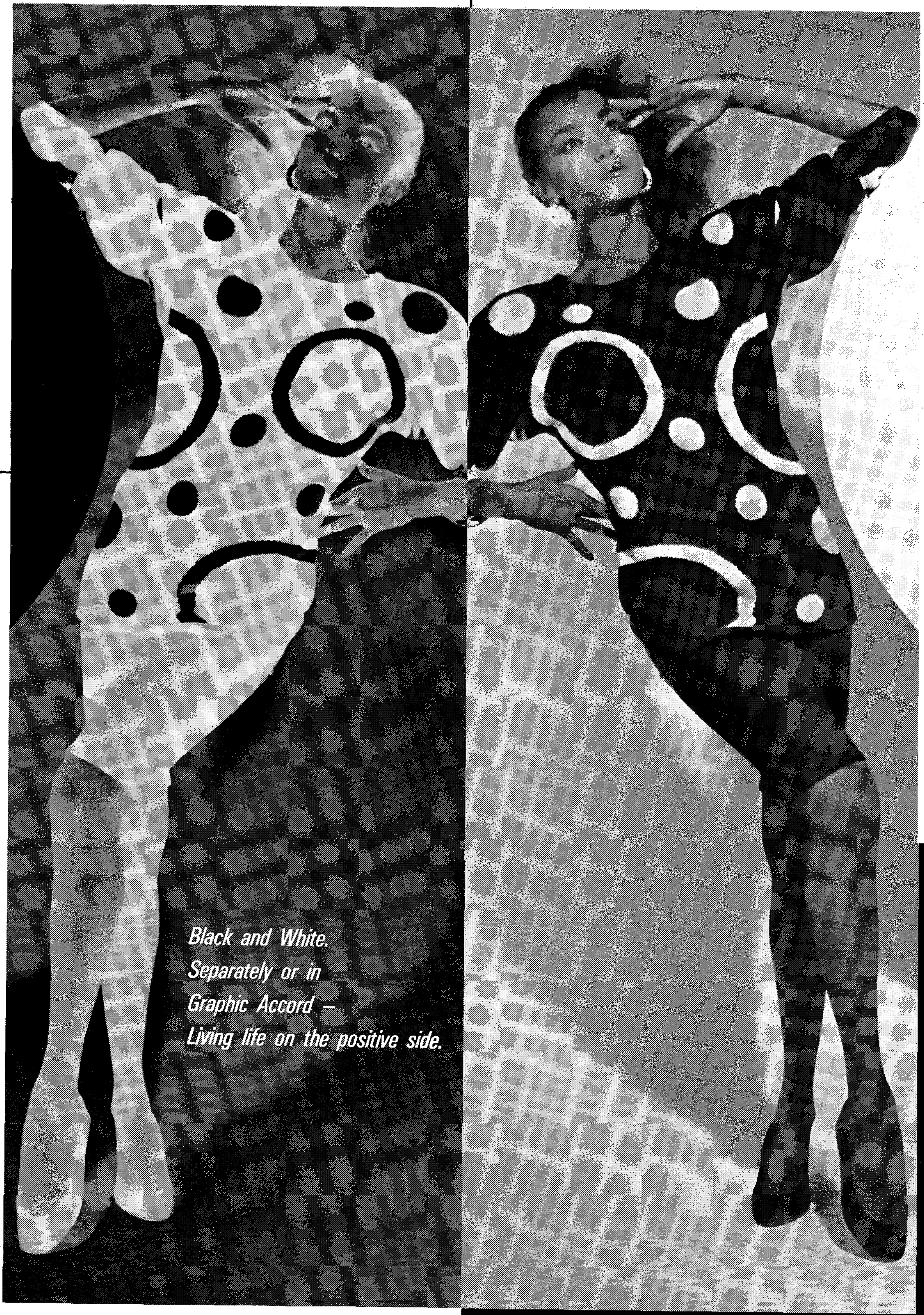

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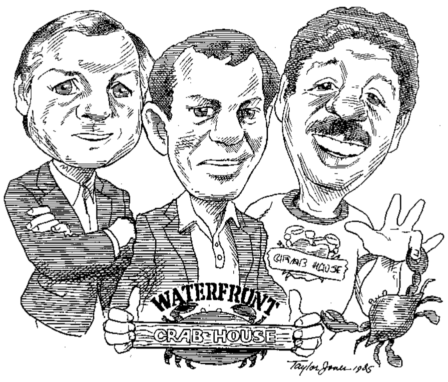

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LETTERS

Egos Rampant

EVERY NOW AND THEN, YOU PRODUCE an incandescent and simply beautifully written article. I refer to Rhoda Koenig's "At Play in the Fields of the Word" [February 3]. As an ex-newspaper reporter, I admire a person who can throw herself into a maelstrom like the PEN conference and come out with not only a good story but one that appreciates, understands, and successfully delves into the personalities of such a disparate group of people, such a brier patch of egos.

I live in the Hamptons and know a few writers. They are not gods, though some may consider themselves superhuman. I respect them for their talent but cringe when they turn from writing to making political statements, especially in the field of foreign affairs. Koenig brought out this point with amusing grace!

Writers are not all that different from the rest of us. They eat, sleep, make love, need attention, and sound off frequently. Also, they have to make a living from writing, which, in our age of hype and glitz, is a rare accomplishment. So, to all the PEN pals (with apologies to Koenig), I fraternally offer the following limerick of mine, dedicated to Xaviera Hollander, author of *The Happy Hooker:*

A talented madam named "X,"
Spread joy and made money from sex.
She then turned to writing,
A trade less exciting,
But similar, in many respects.

Jack Little
Water Mill, N.Y.

JOAN DIDION, EUDORA WELTY, DORIS LESsing, Mary McCarthy—not one of them a favorite writer of mine. But I think they, and the other women writers who declined PEN's invitation, stand ten feet taller than the loudmouths who went to Mailer's zoo and then marched out.

Eileen King
San Francisco, Calif.

Crime Pays

THE REAL TRAGEDY OF THE PARKING VIOlations Bureau scandal is yet to come ["Manes, the Mess, and the Mayor," by Michael Kramer, February 10]. The allegedly guilty parties will hire high-priced lawyers to get them minimal sentences. They will all write books about the event. They will all appear on talk shows coast to coast. They will get top fees to lecture on the college circuit. A television mini-

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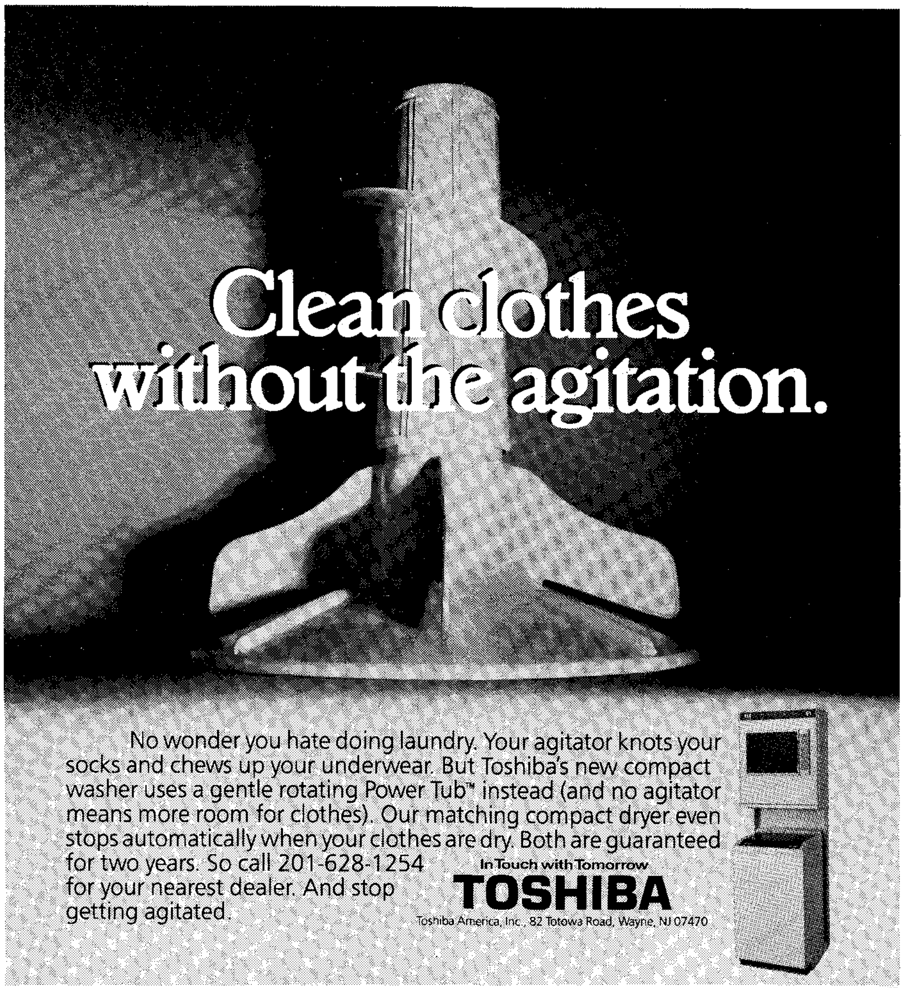

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series will be made, starring, say, Robert Redford. Only the dumb ticket-paying taxpayers will suffer. Ridiculous? Save this letter, and let's see who laughs last!

Joseph Distler
Manhattan

No Laughing Matter

THE CARICATURE OF A HASIDIC JEW THAT appeared in your February 10 "Fast Track" section ["True Tales: Strictly Personal," by Peter Blauner] was the sort of sketch one would expect to find in a Ku Klux Klan publication. At best, it was in poor taste, and at worst, it reflected the vicious sort of bigotry that has perpetuated negative stereotypes. *New York* owes its readers an apology.

Linda R. Feinstein
Robert Feinstein
Brooklyn

Credit Where Credit Is Due

IN HIS FEBRUARY 10 REVIEW OF *Jerome Kern Goes to Hollywood* ["Theater: Rum Deals, Two With Coke"], John Simon miscredits me with arranging "Ol' Man River," "Bill," and "Can't Help Lovin' Dat Man." Although I was the music director of the show that "set back seriously both the American and British musical," my only arranging contribution was the entr'acte, and I wouldn't want this misinformation to set back my career as well.

Peter Howard
Manhattan

Wurst Bets

IF LAURENCE SOMBKE ["THE WURST OF New York," February 3] had gone to Ridgewood or Glendale and asked any little old German *Grossmutter*, she would have told him the best wurst is found at the Forest Pork Store, 66-39 Forest Avenue, Ridgewood. This is printable criticism, compared with what I'm certain you'll receive from kielbasa-eating readers in Greenpoint.

Michael Wolfe
Manhattan

TO FIND TRULY GREAT SAUSAGE, YOU must trek to Maspeth, Queens, or to Arthur Avenue in the Bronx. Your reporters need not be afraid: The Indians signed peace treaties long ago, and the natives are friendly.

Howard Muchnikoff
Queens

Reviewing the Book

SIX YEARS AGO, WHEN MY BIOGRAPHY OF Peter the Great was published, John Leonard wrote a negative and ignorant review in the New York *Times*, promoting his thesis by making numerous historical errors. Now, having left the *Times*, Leonard finds refuge at *New York*. And reviewing a TV show ["Television: Good Old Boyars," February 3], he stumbles

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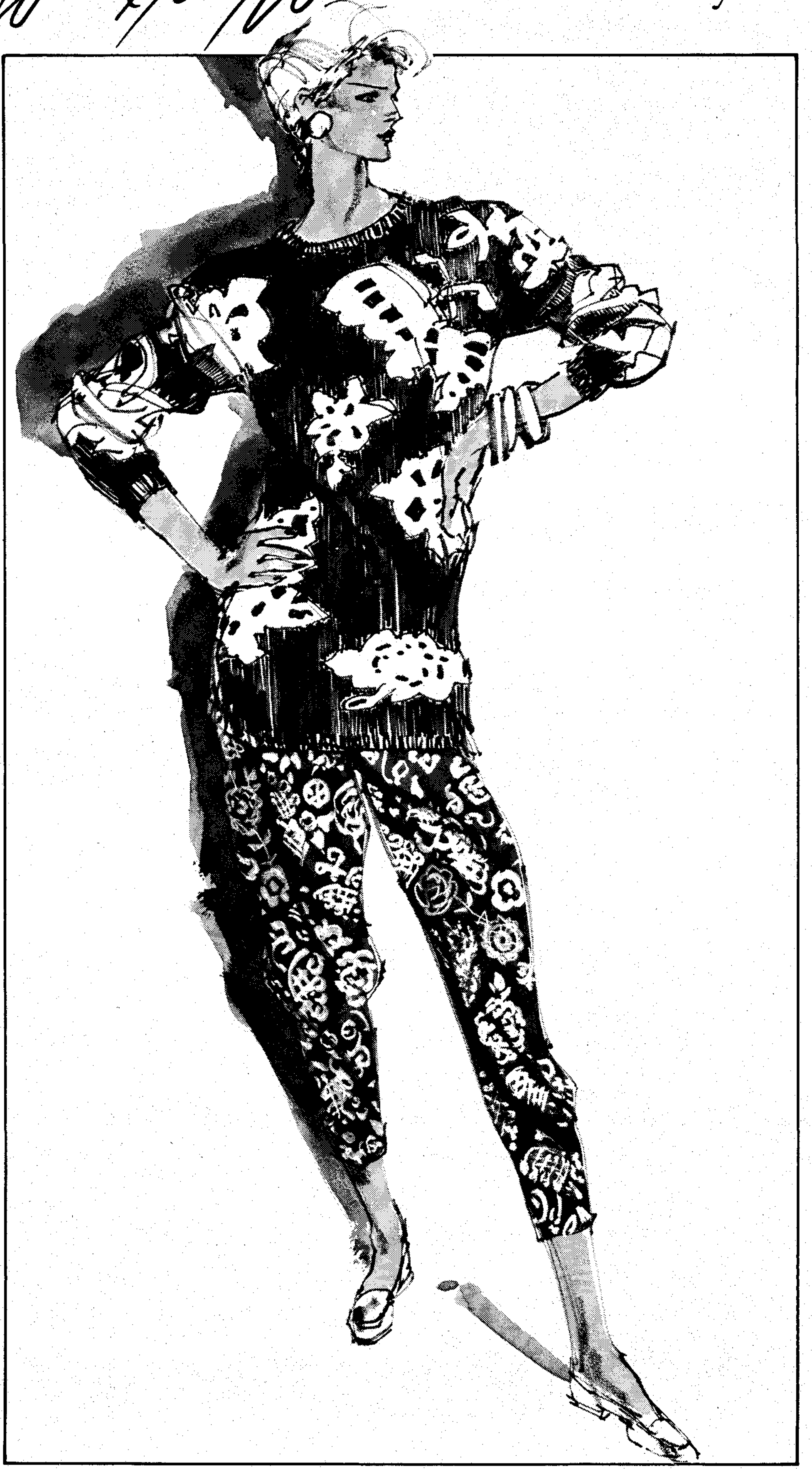

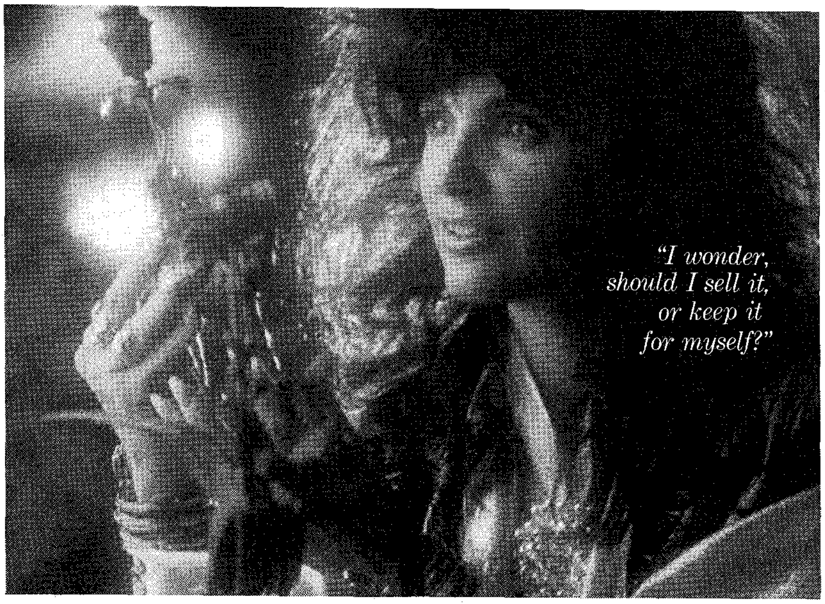

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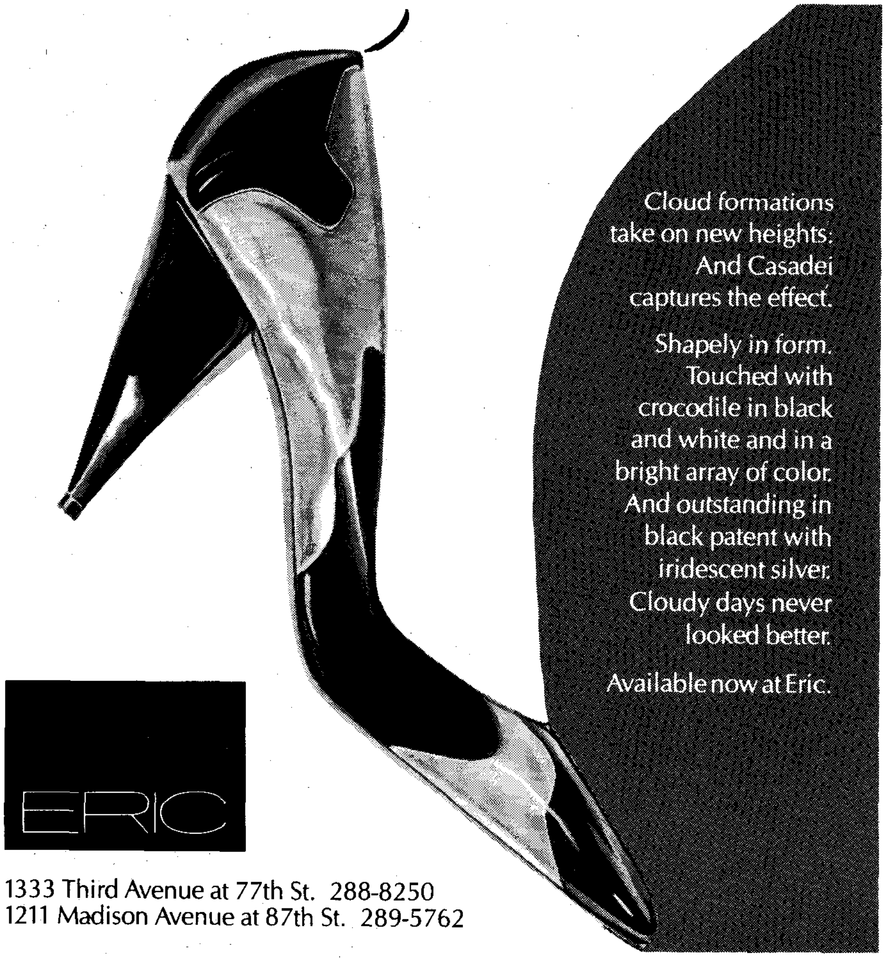

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into another, this time wholly gratuitous, attack on my book. I find this bizarre. By the way, no scholars have speculated on the bisexuality of Peter the Great. Only John Leonard.

Robert K. Massie
Irvington-on-Hudson, N.Y.

Responsive Reading

I READ WITH GREAT INTEREST BARBARA Hyman's tale about Empress Theodora of Byzantium in your January 27 issue ["Letters: Black Magic"]. I'm not a great authority, but I have read extensively about the Byzantine Empire in general, and the emperor Justinian I and his wife, Theodora, in particular. Is it possible that the event Hyman describes so well, in which Theodora offers food and games to her subjects, then slaughters them, is something that she remembers from an old Cecil B. deMille movie? Or could it be that she has mixed up this alleged crime with the very courageous conduct of the empress during the Nikka insurrection in the year 532?

Until Hyman's recent contribution to history, experts were of the mind that Theodora, whatever her early years might have been like, lived a Christian and strictly moral life after her marriage. But I'd like to hear more about the incident, since I firmly believe that it is never too late to learn something new.

Andrea Reynolds
Manhattan

AS A DAILY BICYCLE COMMUTER AND PEdestrian in Manhattan, I hope I can offer more useful comments than Howard Weinstein's call for legislation or Bette Dewing's fatuous "I've yet to see a pedestrian run down a bicycle" ["Letters: The Road Warriors," February 3]. First of all, let's rid ourselves of the hysterical notion that cyclists are trying to run down pedestrians.

A cyclist's life depends on unflagging alertness and radarlike sensitivity to the speed, direction, and right-of-way of everything near him. A pedestrian, used to the safety of the sidewalk, and usually preoccupied with thought or talk, is anesthetized by comparison. Even if legally wrong, a cyclist's moves are right. His miss is as good as a mile. A pedestrian in the wrong is a sitting duck.

In my experience, the truly dangerous encounters occur when a cyclist has the right-of-way. Hurtling up the avenue on a string of green lights, I can easily avoid the first few pedestrians jumping the gun, especially if we make eye contact. But every day I am astounded by the streams of sleepwalkers who follow them like lemmings into the sea. Without a glance toward self-preservation, they clog the crosswalk from both curbs. And then, like Weinstein, I see the true "death-wish look." It's the look of a zombie behind the wheel of a car. Sorry, Mr. Weinstein,

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Robert Curry
Manhattan

Just Deserts

CARTER WISEMAN SHOULD SEE THE EXquisite humor in Donald Trump's Television City, not issue caveats ["Cityscape: Donald Trump's Fantasy Island," January 20]. Sure, the plan is dreary and banal; sure, Trump's unique ability to make expensive materials look like polyester (*vide* the soap-set interiors of Trump Tower apartments) will further barbarize the unhappy fortunate; sure, Trump's pose as cosmic thinker embarrasses New York because he talks and behaves like an underwear salesman. But his plan to ghettoize the rich in an abandoned railroad yard is splendid. The place is infested with rats anyway.

John Taylor Gatto
Manhattan

The Trend Is Near

READING JANE FREIMAN'S REVIEW OF SUGar Reef ["Underground Gourmet: Caribbean Dreamin'," January 13] makes me realize that the days of the small, inexpensive restaurant are numbered, thanks to the condo set. We already have upscale Mexican, Chinese-Cuban, Vietnamese, and, of course, the ubiquitous New American (fried chicken and onion rings at $23 a plate). What's next—an overpriced, trendy Ukrainian bistro? Oops, I forgot about the Russian Tea Room.

William Biondi
Weehawken, N.J.

The Long . . .

IN WENDY GOODMAN'S "HAIR TODAY" [January 13], hair is flowing "loose and free" for the writer, recording engineer, fashion designer, actor, cabinetmaker, and singer. No doctor, lawyer, dentist, accountant, engineer, architect, or business executive. Enough said.

Howard Schain
North Bellmore, N.Y.

. . . And the Short of It

THERE ARE MORE PRESSING ISSUES, TO BE sure, but it was somehow infuriating to read Ellen Hopkins's report on the hairless cat ["Fast Track: The Latest Wrinkle," January 27]. It seems a bizarre pursuit indeed to breed a cat that catches cold at the drop of a hat, bruises easily, eats twice as much as a normal animal, and requires weekly baths because it becomes "sticky."

For all the time, energy, and probably considerable expense that it took the Marksteins to import E.T., they might have offered several needy New York felines the warmth and loving kindness of their home. If it weren't so sad, it would be funny.

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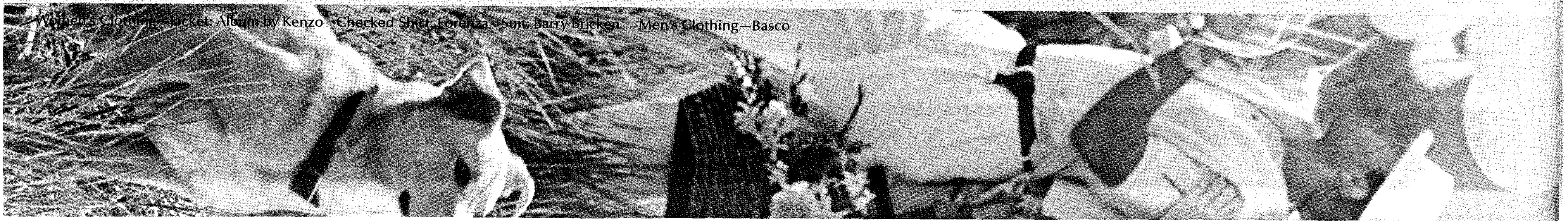
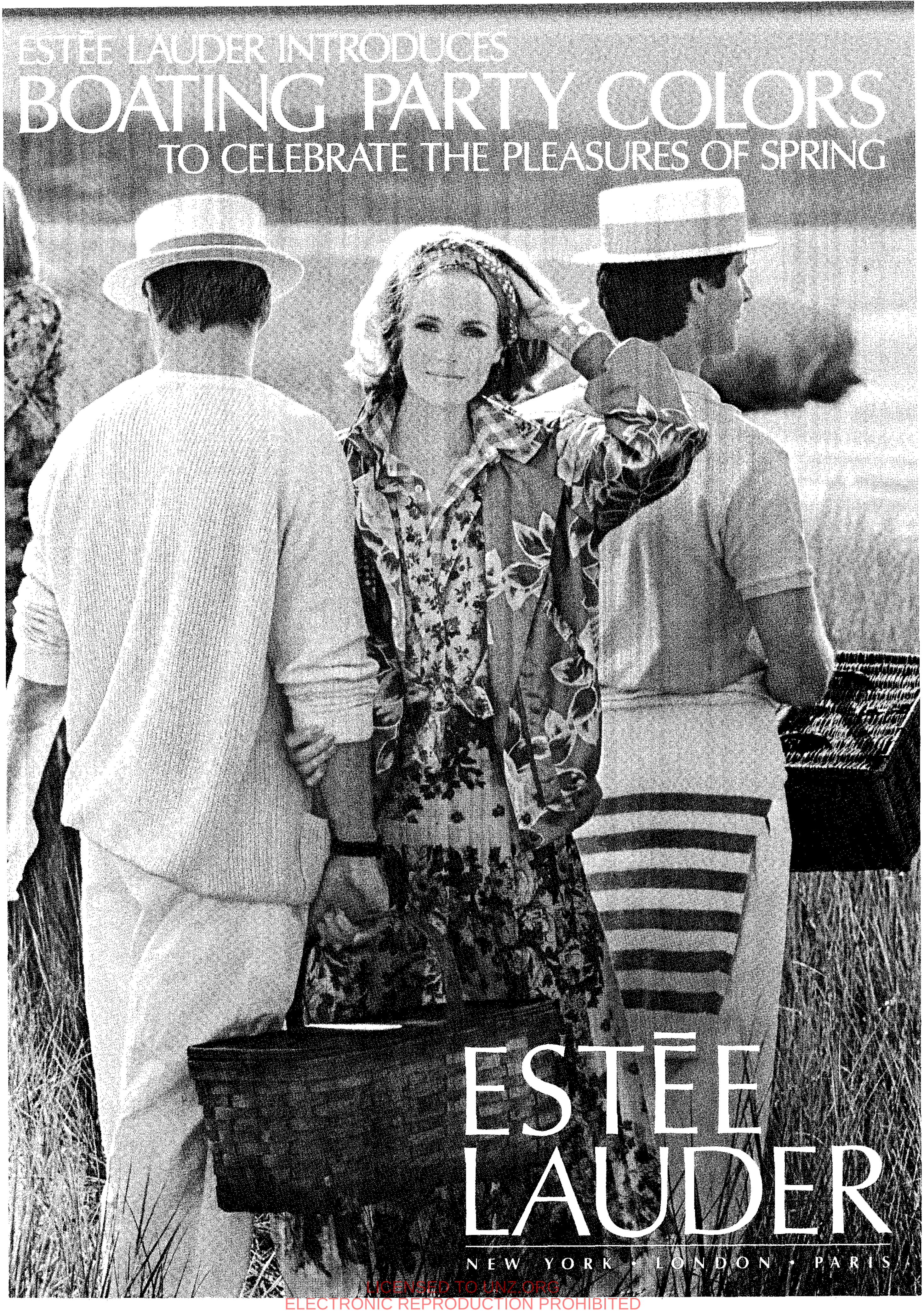


Women's Clothing—Jacket: Album by Kenzo Checked Shirt: Lorenza Suit: Barry Bricken Men's Clothing—Basco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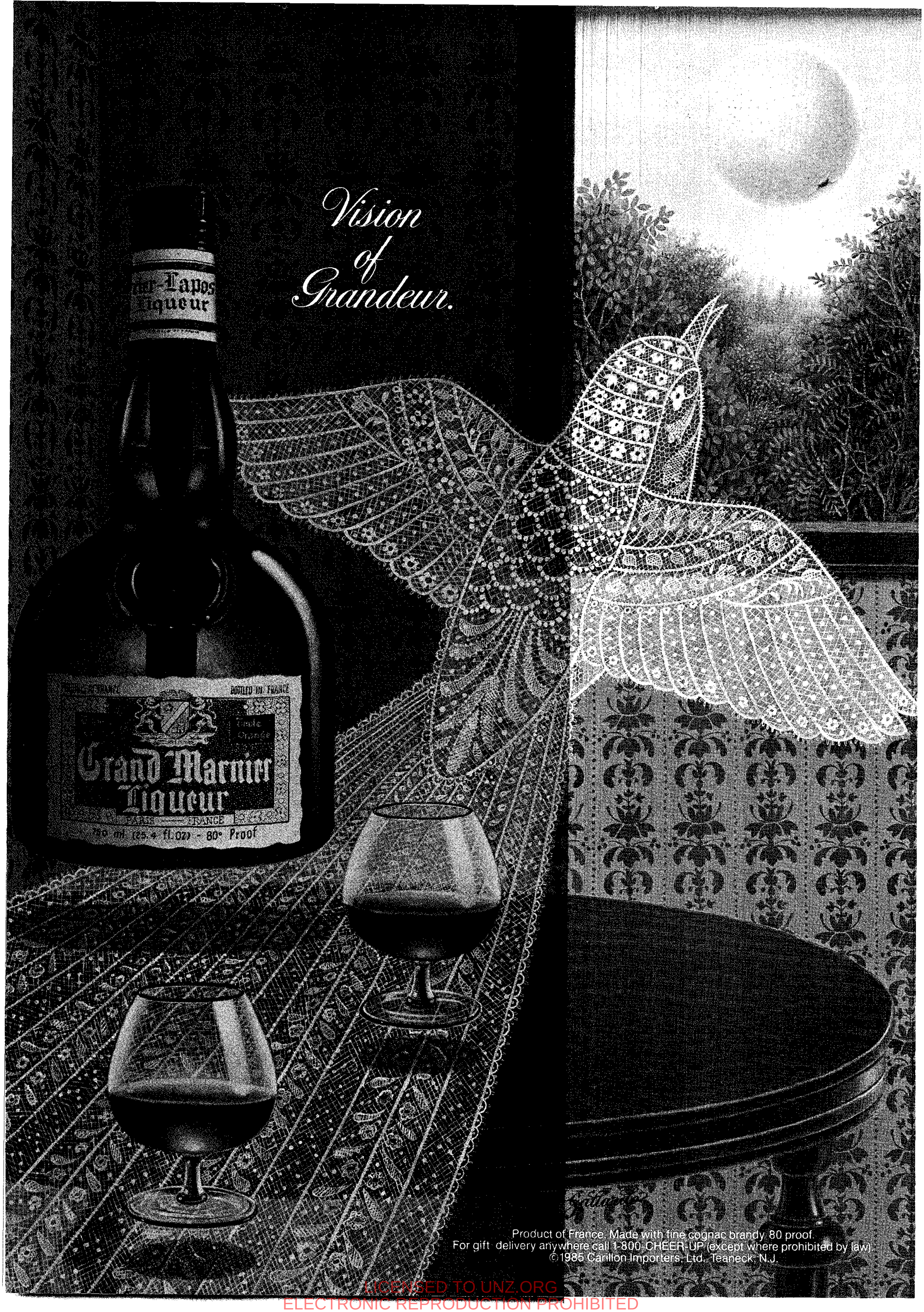
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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

'IACOCCA LAND'...DAN RATHER'S RESCUE MISSION...KOCH'S FREEBIE...PALEY'S JET

LEE IACOCCA'S ISLAND SHOWROOM

Chrysler chairman Lee Iacocca wasn't entirely forthcoming on February 13, when he angrily criticized Interior Secretary Donald Hodel's plans for a hotel and a convention center on Ellis Island as "commercialization." What Iacocca left out of his public attack was that his own plan for Ellis Island called for an exhibit of American automobiles to demonstrate what the immigrants who founded the auto industry contributed to the United States.

The exhibit would have been part of the theme park that Iacocca described as an "ethnic Williamsburg" and the Interior Department's unhappy Park Service employees called "Iacocca Land."

The ethnic theme park, which was designed for Iacocca by architect John Burgee, would have replaced almost two thirds of the original structures on the historic island. Before Hodel fired him as head of the Statue of Liberty–Ellis Island Centennial Commission, Iacocca had spent four years trying to get the commission's assorted restoration, architecture, and preservation committees to approve his plan.

……

DAN RATHER GIVES A BUDDY A HAND

CBS insiders say Dan Rather has persuaded CBS News to offer a new contract to Fred Graham, the network's law correspondent. Graham, who makes about $250,000 a year, was told last summer that his contract would not be renewed when it expired on January 25. Thanks to Rather's intervention, Graham was notified by CBS a week before the expiration that the network had changed its mind.

Graham is continuing to work in the CBS Washington bureau until he and the network agree on a contract. The main sticking point is likely to be CBS's salary offer. One of the insiders says he heard the amount is considerably less than Graham was able to command in CBS's headier days.

……

BILL PALEY BUYS SOME CBS WINGS

It seems that William S. Paley can afford a more luxurious life-style these days than the company he founded can. When CBS board chairman Tom Wyman recently announced that he was selling the company's Sikorsky helicopter and two Gulfstream II corporate jets as part of the current cost-cutting, Paley decided to buy one of the Gulfstreams so that he could still have a private jet at his disposal. One CBS source says the founding father paid the company $5.5 million for the plane.

TALENT AGENCY COURTS A STAR

A Hollywood industry source says that Marvin Josephson, whose company owns International Creative Management, is thinking about hiring *Secret Admirer* producer Steve Roth to run the agency along with ICM chairman Jeff Berg. Josephson and Roth were not available for comment.

Roth was an agent at Creative Artists Agency, one of ICM's major competitors, for four years before leaving in 1982 to become an independent producer. "Jeff Berg is better than anybody in the business," the source says, "but he's very blunt. Steve's style, by contrast, is very gracious. The combination of the two would be a real plus for ICM."

……

BLATTY GAINING IN BEST-SELLER BATTLE

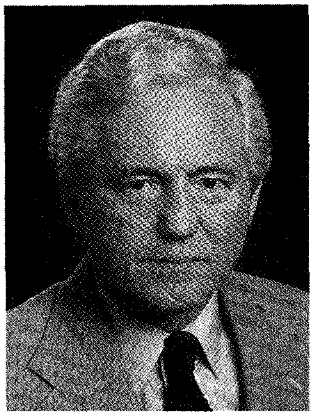
William Peter Blatty has won round two of his lawsuit against the New York *Times*. The suit charges that the newspaper damaged the sales of *Legion*, Blatty's sequel to *The Exorcist*, by in-

……

BARGAIN RATES AT THE MAYOR'S TABLE

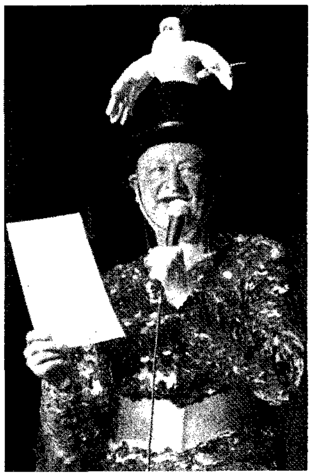
When the Inner Circle holds its sixty-fourth annual charity roast in the Hilton's Grand Ballroom March 1, the only person who will not have to pay for a table of seats will be Mayor Koch, who has been given $2,500 worth of tickets.

For several years, Koch has been asking the Inner Circle, a group of 100 present and former political reporters, to give him half-price seats for his commissioners. "The board told the mayor it wasn't possible," says one Inner Circle member familiar with the tense negotiations. "We told him we couldn't give him a break when other politicians bought tickets for their staffs." But the mayor persisted. And this year, the Inner Circle, afraid that he might not agree to stage the traditional mayor's rebuttal to the roast, compromised by giving him ten $250 seats. "Now," the member says, "everyone will be watching that table to see who Koch's ten favorite commissioners are."



GRAHAM

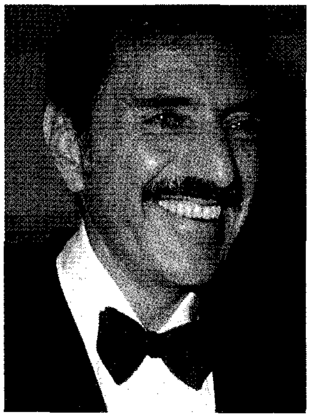
IACOCCA



KOCH AT THE 1984 ROAST

Photographs: center, Barbra Walz/Outline; bottom, Holland Wemple.

BLATTY VS. THE *TIMES*...THE AYN RAND SAGA...ZAPPA'S *VICE*...SON OF *BIG RIVER*



BLATTY

THE
PASSION OF
AYN
RAND
A BIOGRAPHY BY
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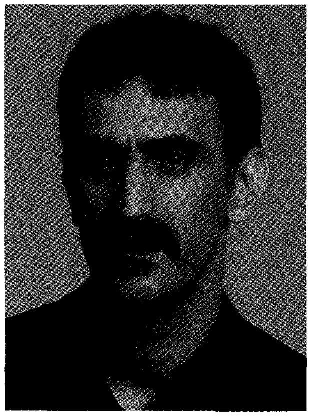


ZAPPA

tentionally leaving it off the *Times* best-seller list. The author has demanded more than $3 million in compensatory damages and $5 million in punitive damages, claiming that the *Times* list is not based on "computer-processed sales figures from 2,000 bookstores in every region of the United States," as the newspaper says it is.

The California court of appeals has reversed a lower-court ruling that dismissed Blatty's suit against the *Times* and allowed two counts of the five-count suit to go to trial. Both the *Times* and Blatty's lawyer are now appealing that decision to the California supreme court. Blatty's lawyer is asking the court to reinstate all of the original counts; the *Times* is asking the court to dismiss them. Blatty's lawyer expects the court to decide within a month whether to hear the appeals.

IN SEARCH OF THE REAL AYN RAND

A new battle of the books is brewing over the lives and loves of Ayn Rand, the tempestuous author of *Atlas Shrugged*. One of the books will be by Rand's former lover, Nathaniel Branden. The other will be by Branden's ex-wife, who says she remained married to Branden despite the affair because she "loved Ayn and wanted her to be happy."

Barbara was the first to begin work on a memoir. She says it was only when she started that Nathaniel, who founded an institute dedicated to Rand's philosophy, decided to write his version. Barbara's book, *The Passion of Ayn Rand*, will be published by Doubleday in June. Nathaniel's still-untitled book, to be published by Villard, will be out late next year. —Lisa de Moraes

A ZOOT SUIT FOR FRANK ZAPPA

Now it's Frank Zappa who is guest-starring on *Miami Vice*—as "Mr. Fuente, the Howard Hughes of drug dealers," who moves a quarter of a ton of cocaine into Miami every month. Zappa spent the second week of February in Florida playing the drug king Crockett and Tubbs can't catch—and arguing with the show's producers about the character's *Miami Vice*–style wardrobe.

Zappa tried, and failed, to get the show's producers to change the costume the art directors had chosen for him: an ensemble of metallic-blue slacks, black rubber shoes, an oversize blue sport coat, and a black silk shirt silk-screened in metallic blue.

"I told them that if such a man ever existed, he'd never wear anything like this," complains Zappa, who had never seen *Miami Vice* before arriving in Miami to shoot the episode. "It looked like a Halloween zoot suit."

POWER CHANNELS AT CHANNEL 7

A source has told *New York* that WABC-TV general manager Bill Fyffe is looking for a replacement for Channel 7 news director Bill Applegate, who came to the station from Chicago only seven months ago. That source says Fyffe has talked to Tom Rosenbaum, the news director at WXYZ-TV, a Detroit station once owned by ABC, and Ron Kershaw, the former Channel 4 news director who created *Live at Five*. Fyffe, Rosenbaum, and Kershaw all deny that any conversations about Applegate's job have taken place.

When Applegate was brought to Channel 7 by Dennis Swanson, who was then the president of the ABC-owned-stations division, there was speculation that he would eventually take over Fyffe's job. Now that Swanson has left to head ABC Sports, Fyffe is trying to take back control.

"Before Applegate came in as news director *and* station manager," the source explains, "Fyffe and Swanson ran the station. Then, when Applegate came in, he started saying he and Swanson ran the station. He even issued a memo to department heads telling them to report to him. But now it looks like Fyffe is back in charge. Fyffe attended a senior-management meeting that Cap Cities held in Phoenix in early February, and he came back as the rebuilt Bill Fyffe."

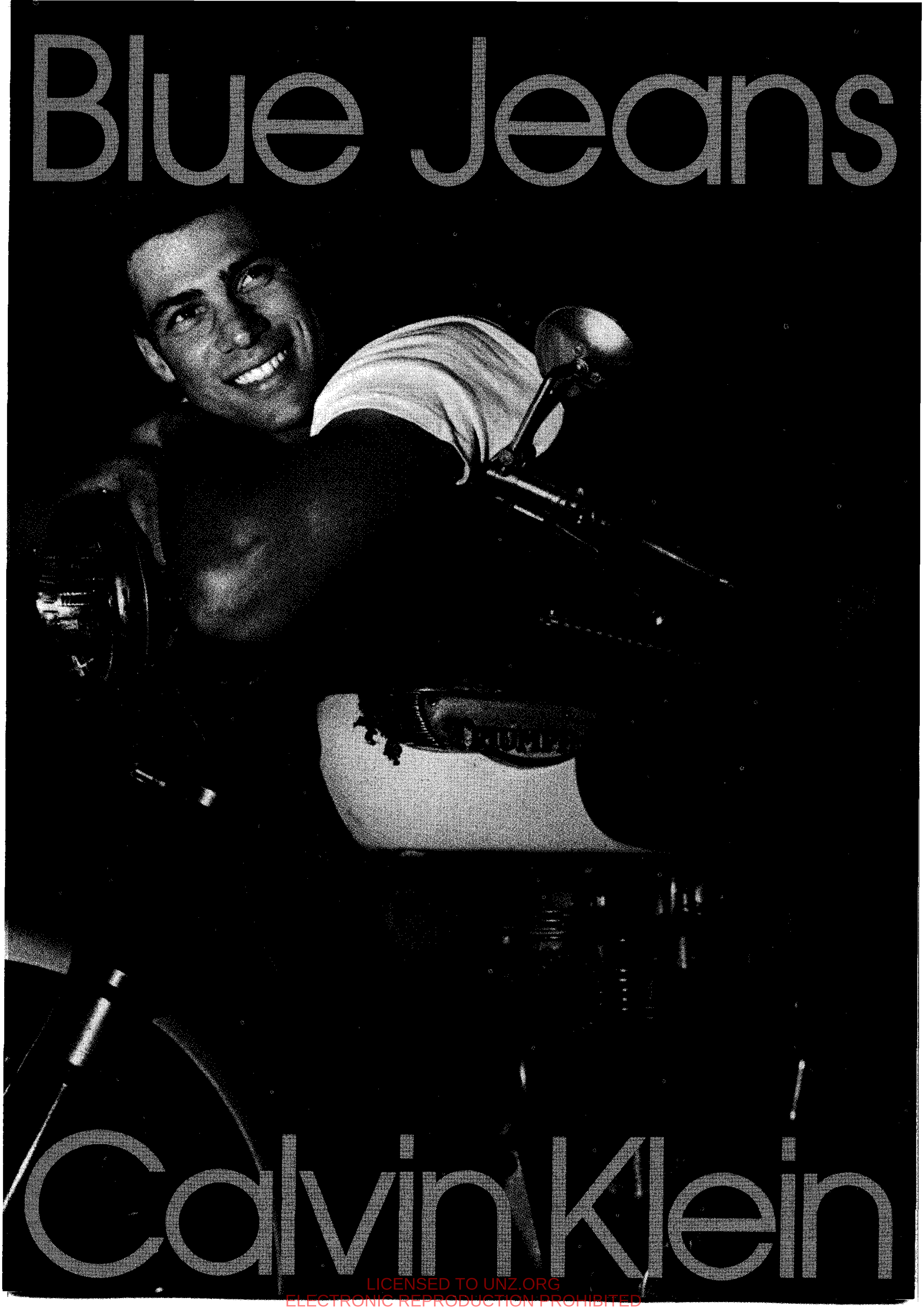
SINGING THE LEGEND OF BIG BAD JOHN

Dodger Productions, the company that co-produced *Big River* and *Pump Boys and Dinettes*, is trying out another musical. This one is based on the legend of John Henry, the "steel-driving man" who died out-hammering a steam drill. It will be directed by Des McAnuff, who also directed *Big River*.

The show, *Shout Up a Morning*, is based on the book created twelve years ago by *Ryan's Hope* writer Paul Avila Mayer. The score was composed by the late jazz great Cannonball Adderley and his brother, Nat. *Shout* tells the story of the same John Henry who was celebrated in Jimmy Dean's 1961 hit *Big Bad John*.

The producers are opening the new musical at the La Jolla Playhouse in Southern California, where *Big River* started out before opening on Broadway.

Photographs: top, Globe Photos; bottom, Ebet Roberts.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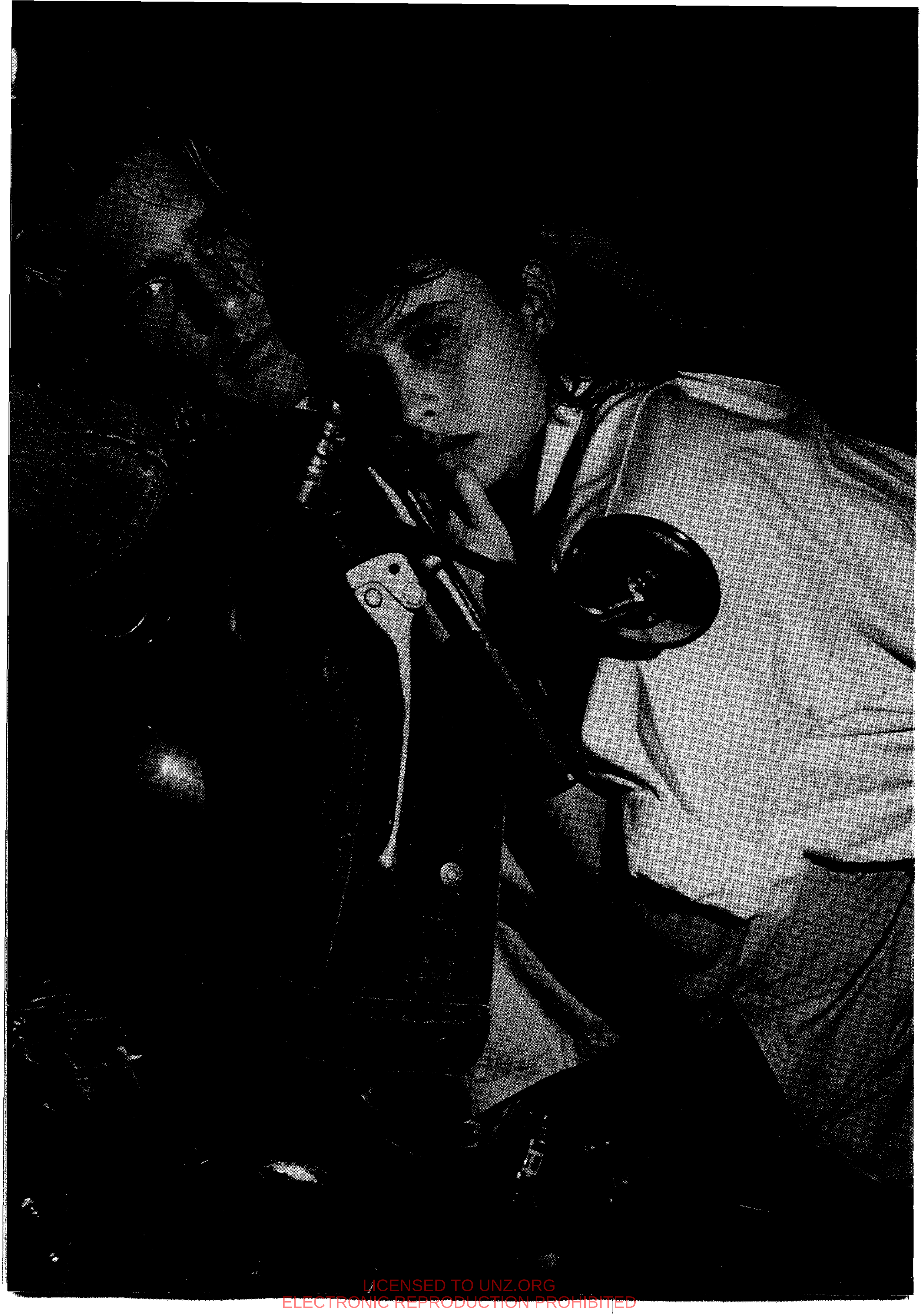

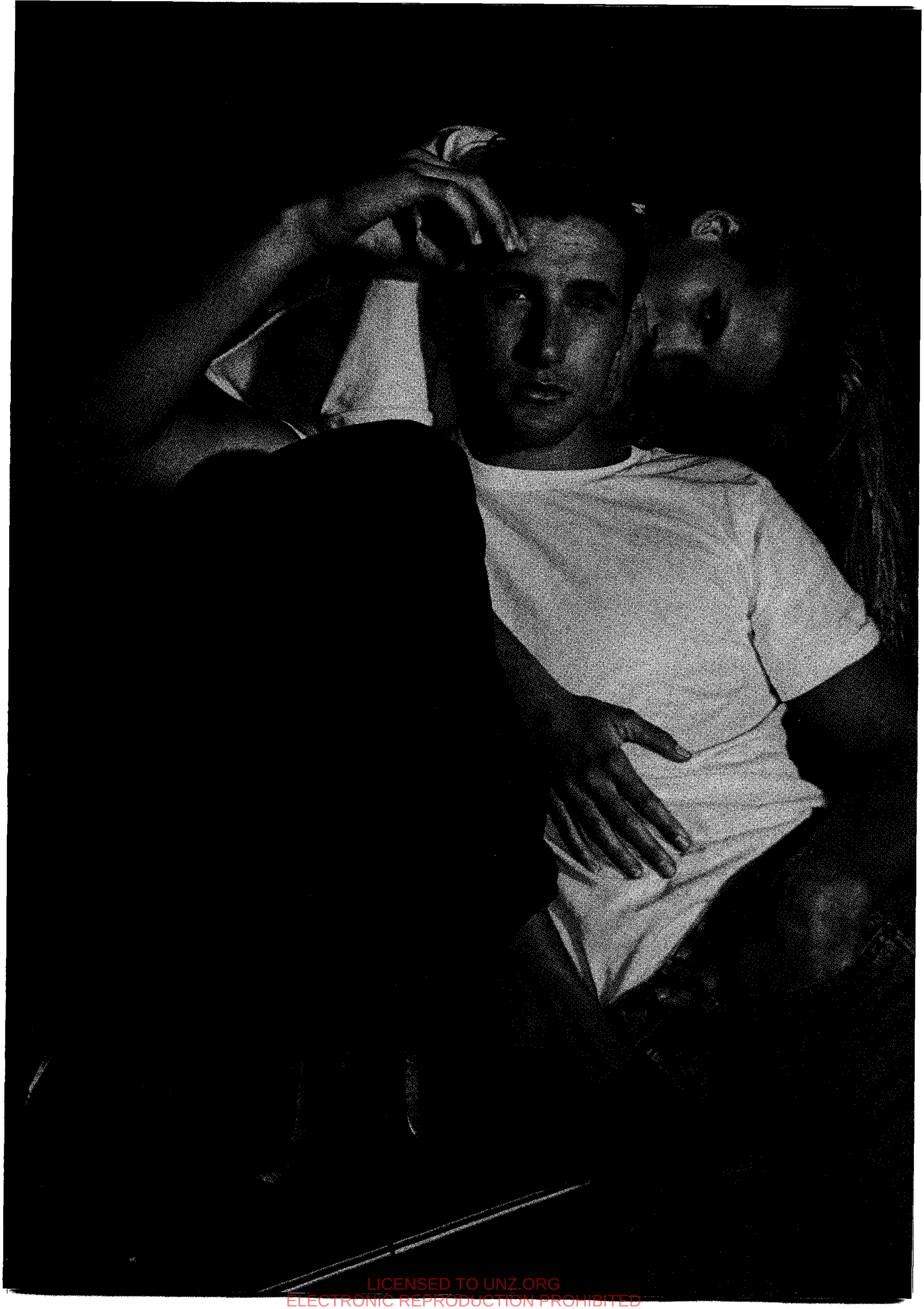

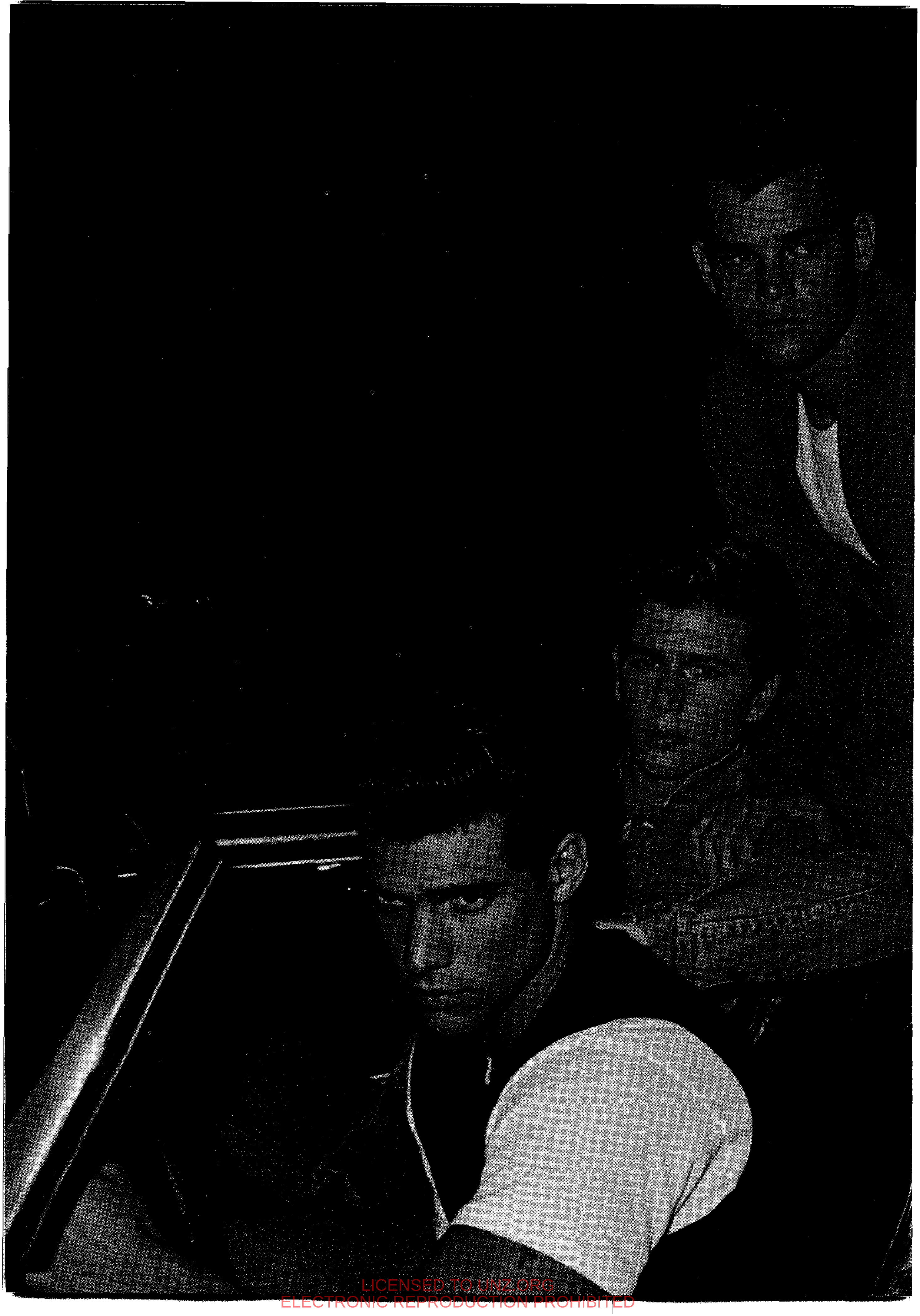

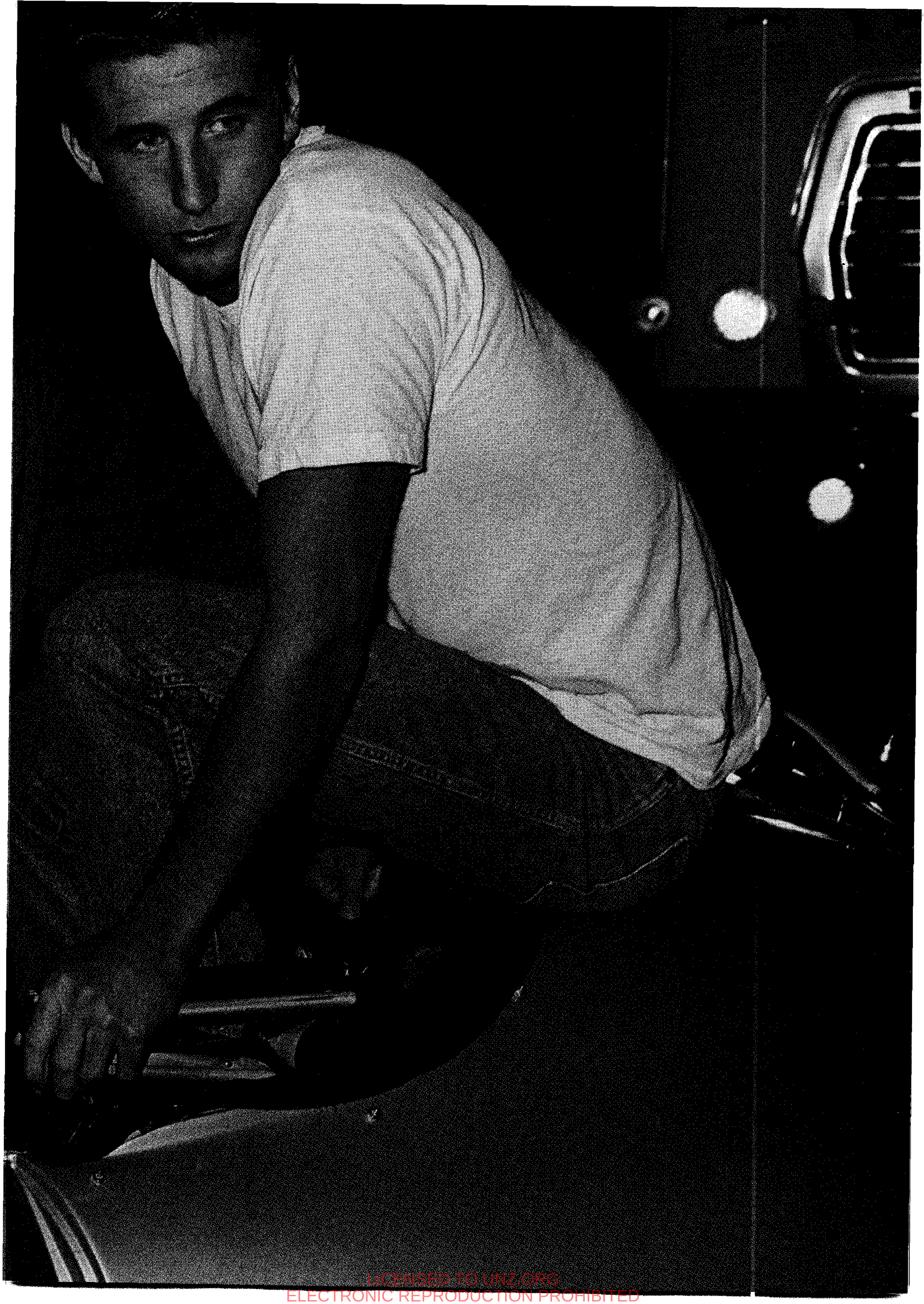

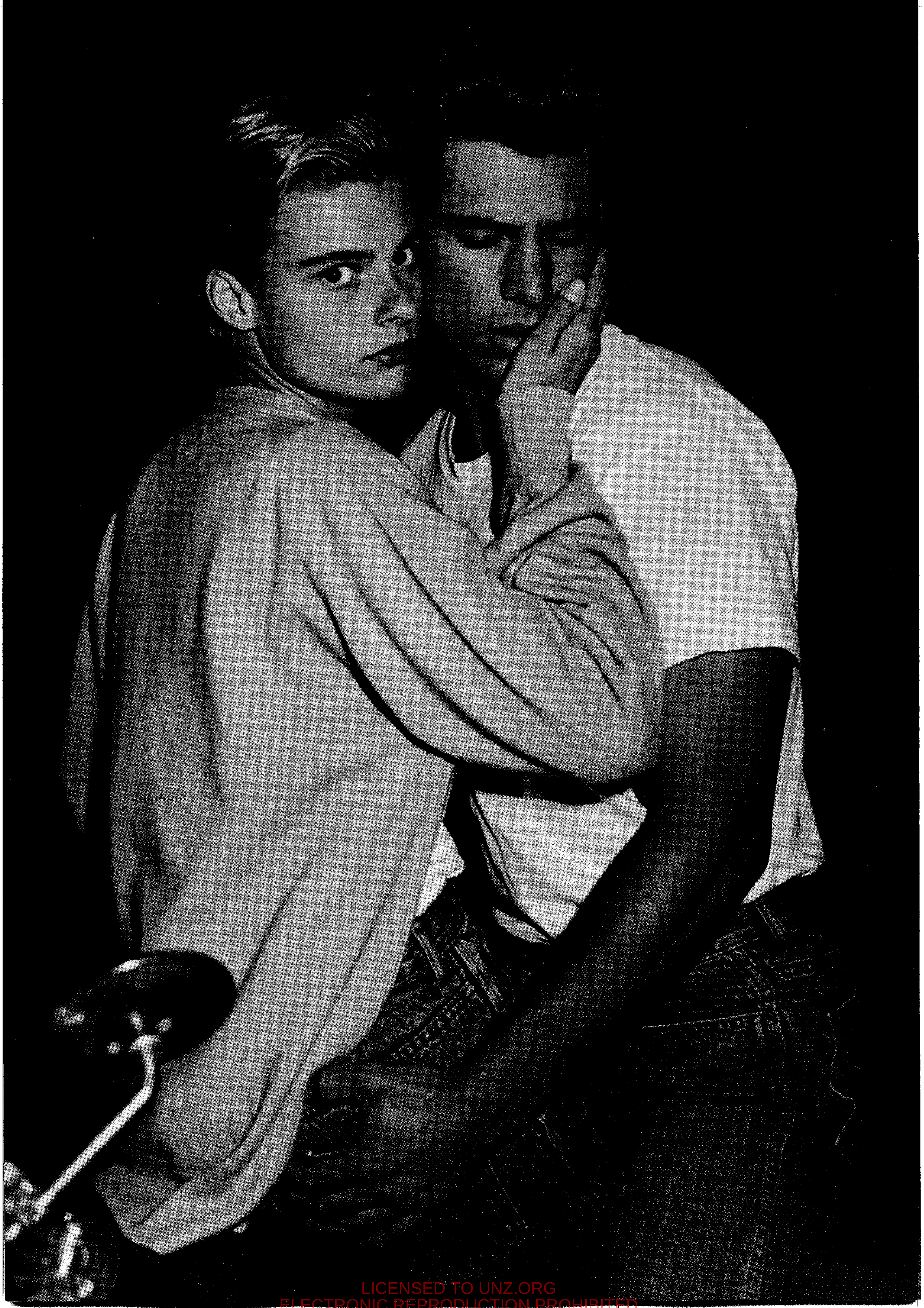

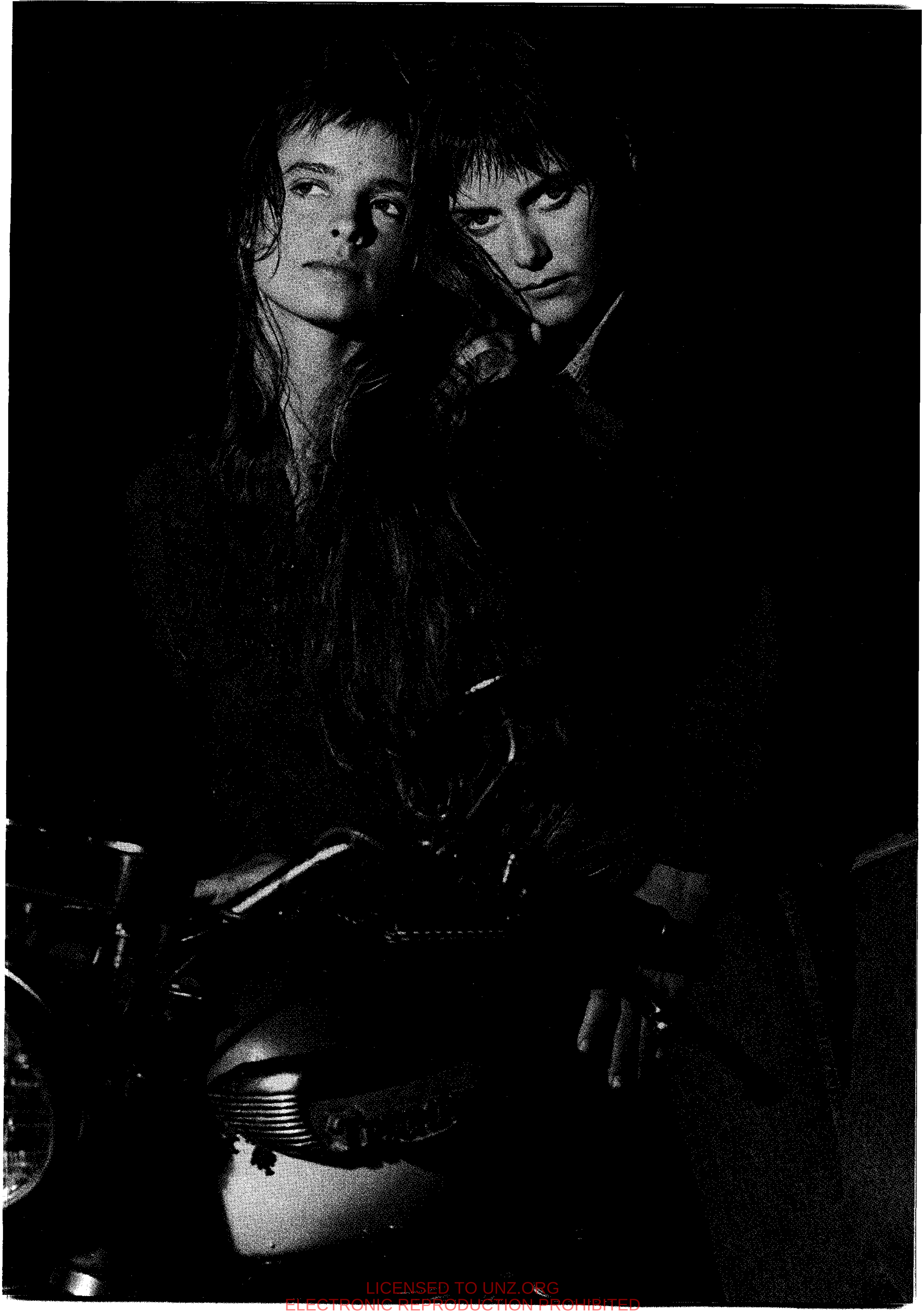

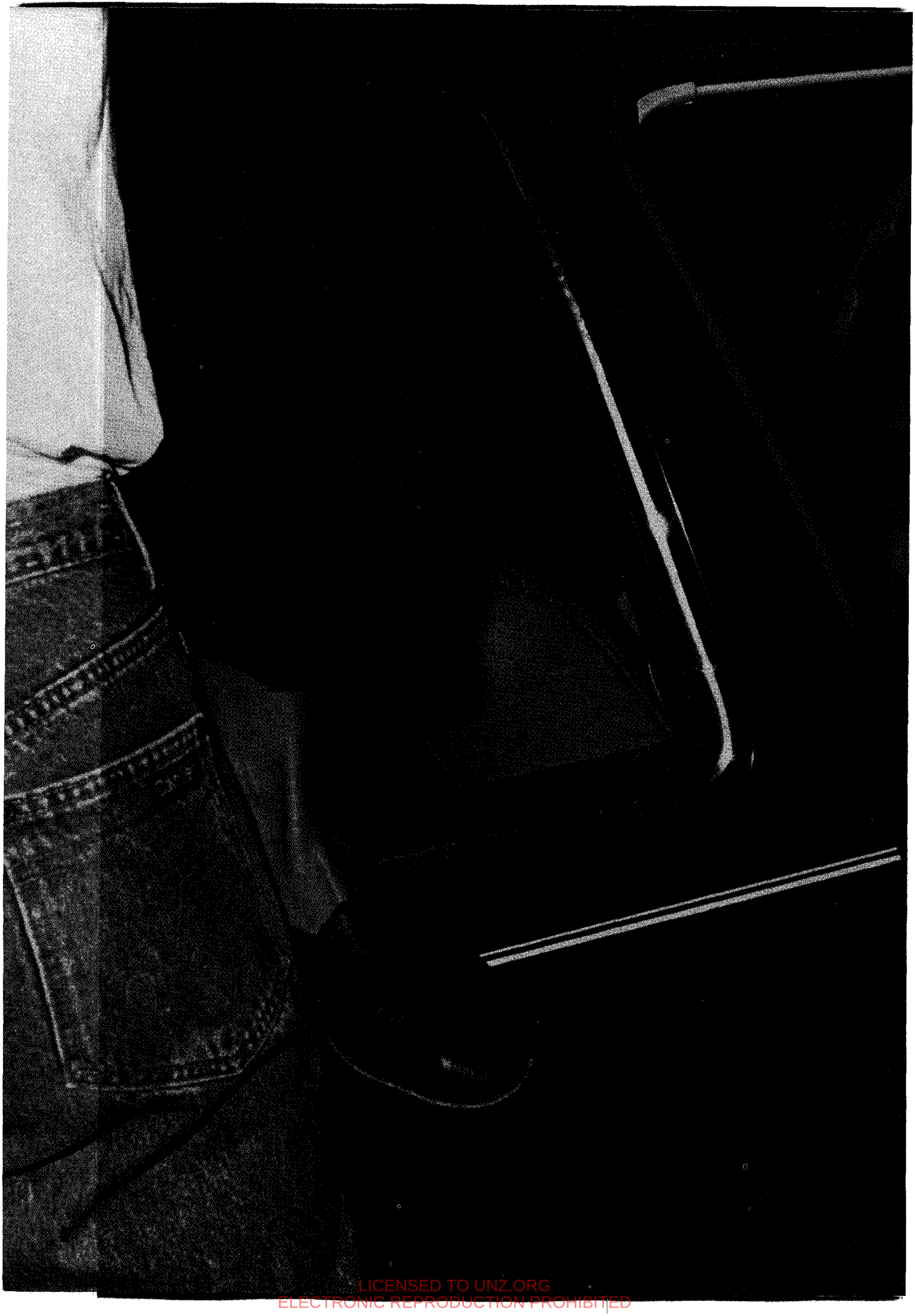

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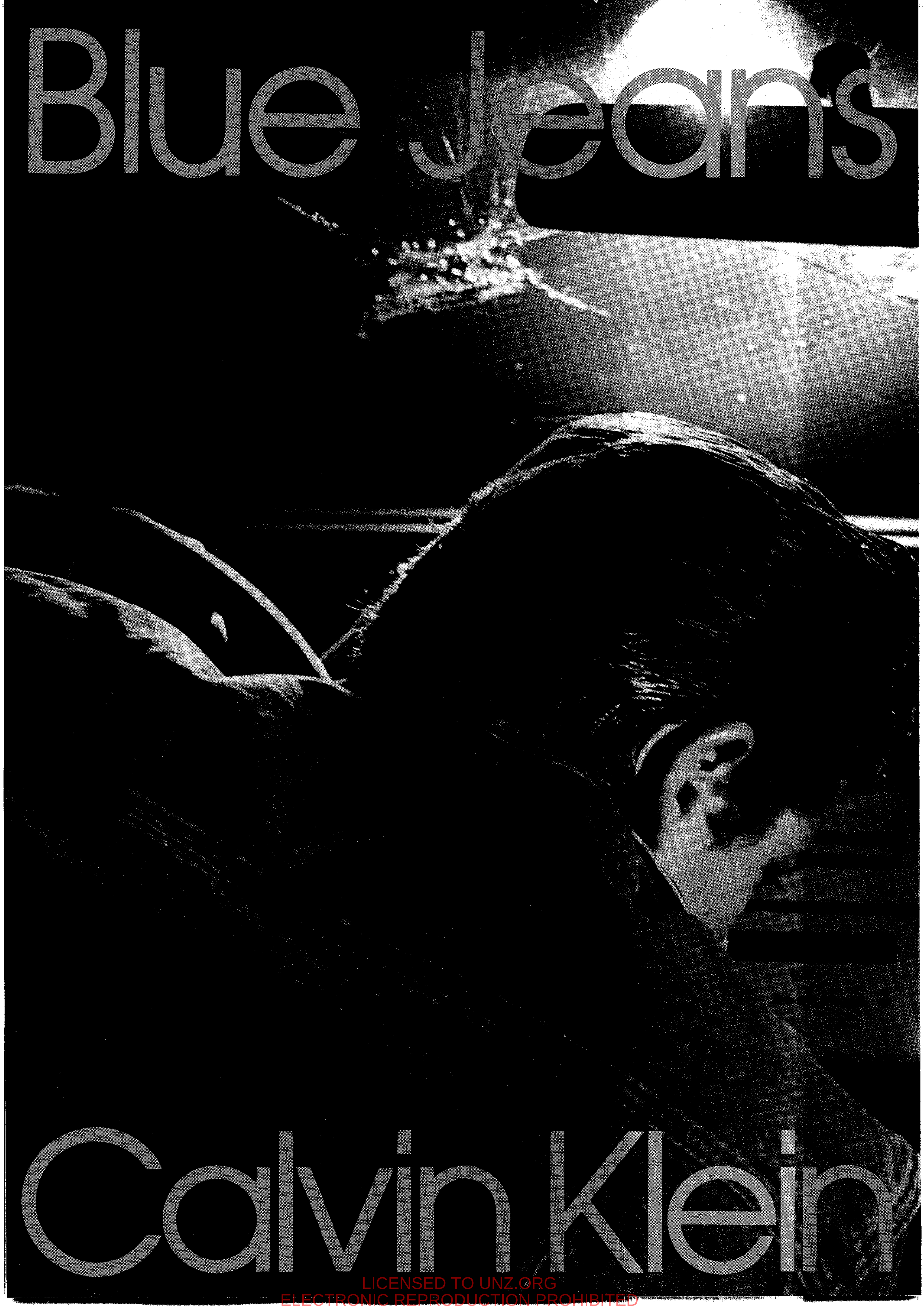
Blue Jeans
Calvin Klein

The Bottom Line/Dan Dorfman

NEW FRENZY IN FRANCHISING

Big Bucks in Services

THE FRANCHISING INDUSTRY IS POSITIVEly exploding, but burgers, pizza, and tacos aren't part of that boom. It's a service explosion. You can get your hair styled at Fantastic Sam's, shed pounds at the Diet Center, hire a maid from Merry Maids, play with your child at Gymboree, have the Decorating Den spruce up your home, do aerobics at Jazzercise.

These companies, which are among franchising's lesser lights, have a shot at becoming household names like McDonald's and Pizza Hut: They're growing like crazy, thanks, in large part, to the lower fees they charge franchisees. Service franchises generally run from $25,000 to $50,000; a McDonald's franchise can easily run $300,000.

There's an even bigger outburst to come in service franchising, according to Ronald Sommers, president of Sommers Retail Expansion Consultants, Inc., of Englewood, New Jersey, and other experts. In the past three years, these franchises have grown twice as fast as have traditional franchises like fast-food chains and auto centers. That's impressive. But Sommers predicts an even bigger growth rate over the next three to five years for service franchising—triple that of the traditional companies.

He cites such fast-growing services as instant printing, business counseling, interior decorating, temporary help, haircare shops serving the entire family, and private health care for the elderly. There are a number of reasons—besides the lower cost of entry—why Sommers expects the lesser lights to nab a larger share of the franchising pie. Chief among them are (1) greater public interest in business and financial planning, (2) increased pride in personal appearance, and (3) more pride in the home.

One of the principal enticements of service franchising is the ability of the franchisee to make big bucks in a hurry. Sommers tells me that franchisees often earn back 50 percent on their investments within two years; some even recoup their entire investment in just one year.

Here's the way franchising works: Franchisees pay a franchise fee, which gives them the right to use the franchiser's name. A down payment (often less than 50 percent of the investment) is made; some franchisers will finance the remainder. Generally, the franchisee pays back the entire cost in five years. Potential franchisees are screened to see if they have the required capabilities, including financial strength and the ability to run their own business and deal with the public. If these criteria are met, training will take place at the franchiser's headquarters. Later, support services are provided, such as on-site training, visits by the franchisers' regional managers, and updated operational manuals. Some of these support services may cost extra.

Obviously there's risk in every new venture, but the death rate of franchised operations is much lower than that of regular new businesses. Two thirds of new businesses fail within their first five years of operation, while less than 4 percent of new franchises fail within the same period.

Alfred J. Modica, who is professor of management at Mercy College in Dobbs Ferry, New York, and the author of several books on franchising, expects small, specialized franchising to grow by leaps and bounds—a trend, he says, that will greatly accelerate overall franchising growth. At present, about 33 percent of every retailing dollar comes from franchised operations. Modica expects franchising's share of the dollar to jump to 40 percent by 1995 and possibly reach 50 percent at the turn of the twenty-first century.

Modica believes that two big population segments—young working couples and senior citizens—will spark franchising's growth. Young working couples, he points out, need such services as catering, home cleaning (including maids), and home decorating. Older folks need health services (such as mini-vans for transportation) and home-delivered food.

Fast-food shops accounted for seven of every ten franchised units opened three years ago; today, the fast-food figure is down to five, and in three years, fast-food outlets may account for three to four of every ten new franchised units.

The service explosion, according to Modica, will speed up franchising's growth. Over the past ten years, both franchising sales and the number of franchised units have been averaging annual gains of 6 to 8 percent, according to Modica, though last year's franchising volume jumped 9.2 percent (from $484 billion to $529 billion). For 1986, however, Modica is predicting double-digit growth in both sales and units. Sales volume will rise nearly 13.5 percent, to about $600-billion, he forecasts, and franchised units will rise over 10 percent—to about 530,000. (There are 2,400 franchising companies, employing some 6 million people, in the United States.)

Running a barbershop may not strike you as an attractive occupation. But one of these shops—at least if it's part of the 1,049-unit Fantastic Sam's chain—can be a big money-maker. The down payment is $20,000; total investment, $50,000. The units are averaging sales of $250,000 a year, "and you generally make back your money in the first year," says Sam Ross, chairman of the Memphis-based operation. Ross says he plans to open 500 new units a year over the next five years.

He, too, thinks franchising has nowhere to go but up. The big reason: the rapid demise of mom-and-pop stores. Ten years ago, says Ross, they were dying at the rate of 6,000 a year; today about

TOP PICKS IN SERVICE FRANCHISES

Name of franchise	Total investment*	Minimum or down payment	Type of business
Postal Instant Press	$82,600	$15,000	Instant printing
Fantastic Sam's	50,000	20,000	Family-hair-care centers
Diet Center	40,000	24,000	Weight control
General Business Services	25,000	25,000	Business counseling
American Advertising Distributors	35,000	19,500	Direct-mail advertising
Merry Maids	25,000	13,500	Maid service
Decorating Den	15,500	15,500	Interior decorating
Mail Boxes Etc. USA	50,000	15,000	Communication services
Gymboree	26,000	12,000	Parent-child play program
Jazzercise	3,000	500	Exercise classes
ServiceMaster	19,800	8,800	Janitorial services

* *Costs vary according to geographic area and services provided; these are estimates.*

SOURCE: Sommers Retail Expansion Consultants, Inc., Englewood, New Jersey.

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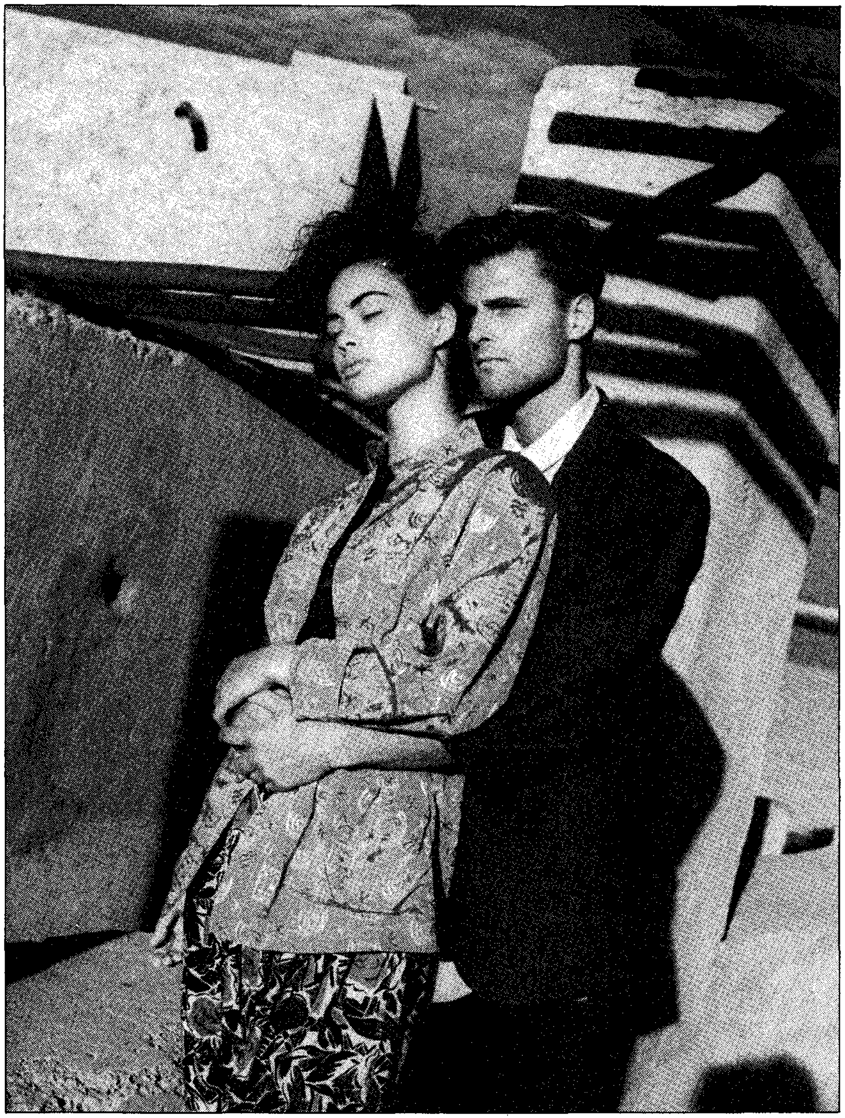

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11,000 a year go under. "The day of the small man is over," says Ross. "The costs of doing business are too high; the little guy just can't compete with the big-volume buyers who can acquire goods at steep discounts."

Ross views franchising as the answer to the problem. "You don't have to be a pioneer," he says; "someone's already laid the groundwork."

What are some of the best franchising bets in the small, specialized-service sector?

Sommers, a former accountant at Arthur Andersen & Company and a franchiser and consultant in the franchising field for seventeen years, has come up with a list of eleven names (chart). He says the sales and earnings he projects should be achievable in one to three years. Taxes, Sommers adds, should be "minimal," given the ability of the franchisee to write off a lot of expenses.

His top choice is Los Angeles–based Postal Instant Press, which does printing while you wait. It has over 1,000 units. The franchise fee is $40,000 (down payment, $15,000); the entire package, including equipment and supplies, will run $82,600. Sommers estimates annual sales of $160,000 and pre-tax profits of $47,000.

Sommers's second-favorite is Fantastic Sam's the Original Family Haircutters, whose outlets' annual pre-tax profits are estimated at $48,000 to $50,000 each.

Third choice is Diet Center, headquartered in Rexburg, Idaho. It has almost 2,200 units. The franchise fee is $24,000; the total cost runs $40,000. Sommers estimates annual volume at $160,000 and pre-tax profits of $35,000 to $40,000.

Rounding out Sommers's list (in order of preference) are General Business Services, Rockville, Maryland; American Advertising Distributors, Mesa, Arizona; Merry Maids, Omaha, Nebraska; Decorating Den, Bethesda, Maryland; Mail Boxes Etc. USA, a mail-and-business-services outfit in Carlsbad, California; Gymboree, Burlingame, California; Jazzercise, also in Carlsbad; and ServiceMaster, a franchiser in Downers Grove, Illinois, that provides janitorial services and upholstery and rug cleaning.

Sommers also has some franchising dislikes. He warns of oversaturated markets in the fast-food-outlet business; premium fees are being paid for less than prime markets. As for computer hardware and software franchises, Sommers rates their prospects as dismal, citing a soft personal-computer market and, again, oversaturation. Clothing stores, especially those that rely on limited sources of supply, are considered dangerous because of the volatility of the fashion business. Sommers also points out that many major malls, once ideal locations for franchised fashion outlets, are now questionable because of soaring rents. ■

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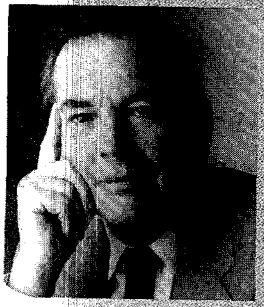
DR.CHRISTIA ON AGING.

A DISCUSSION ON AGING AND ITS EFFECT ON THE SKIN
BY
CHRISTIAAN BARNARD, M.D.



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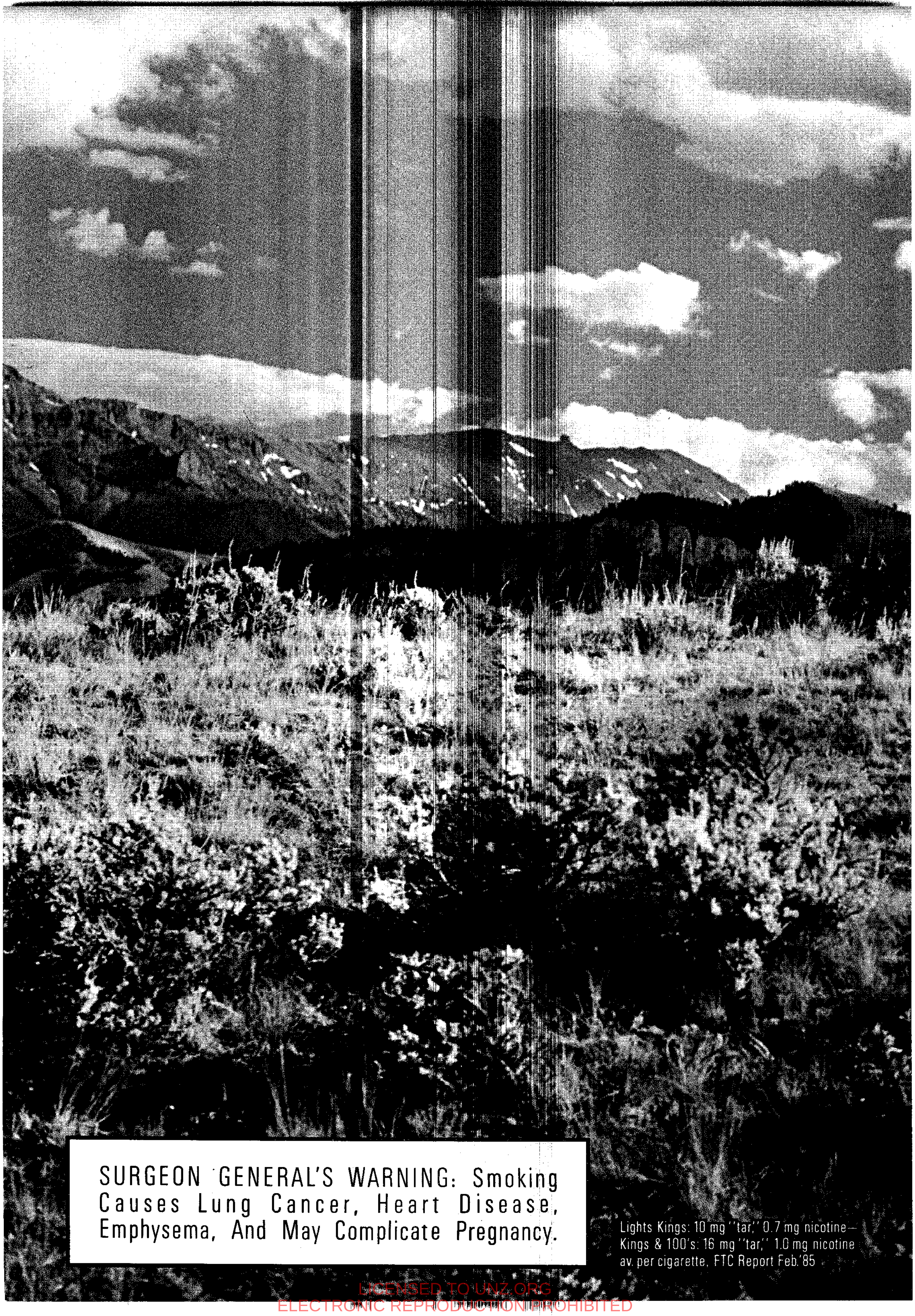

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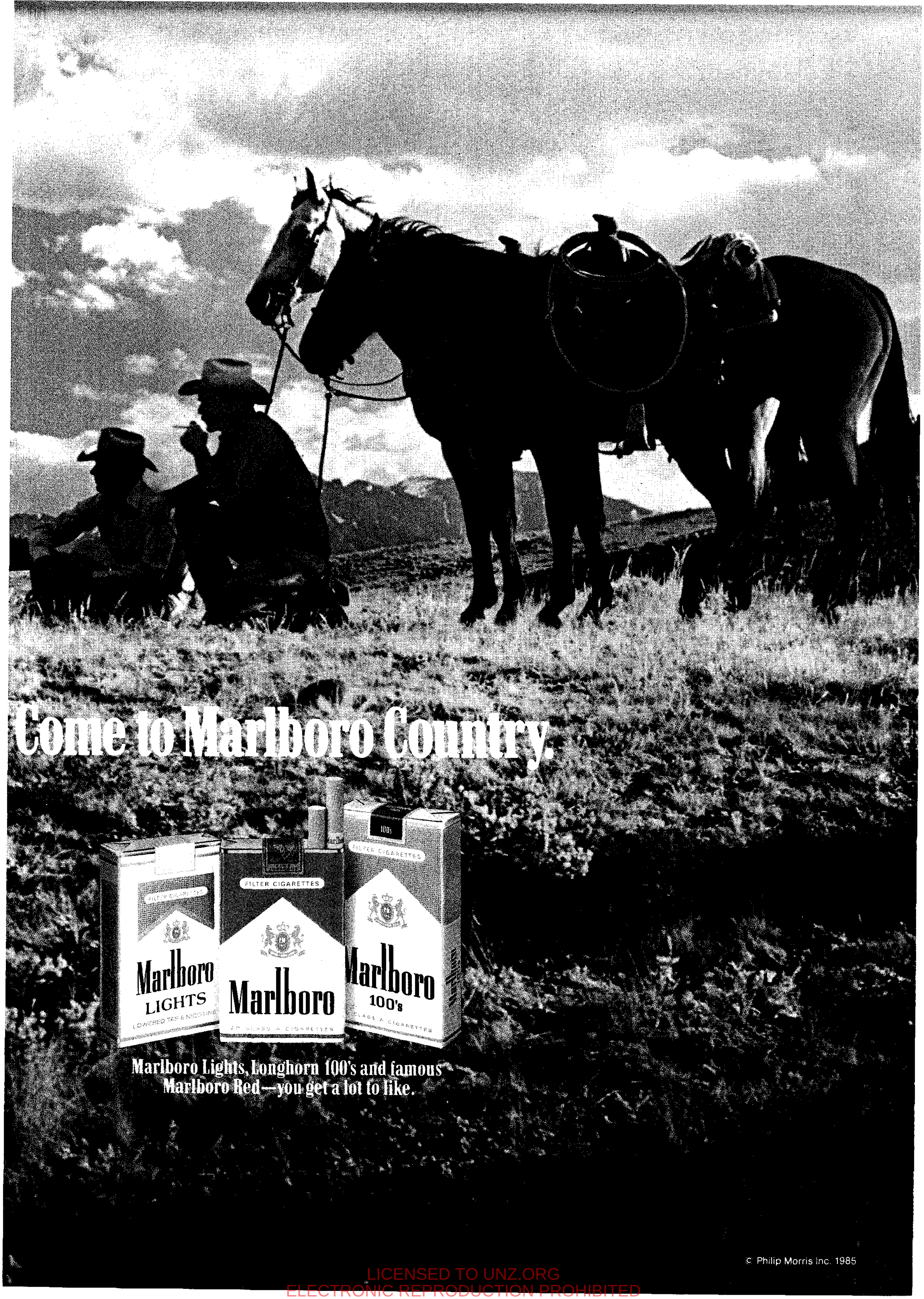
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SCALING UP: *Fibre Trim is aiming its sophisticated ad campaign at well-educated dieters.*

The French Way

THE BEGINNING OF SUCCESS, THE LEGendary David Ogilvy once said, is to be different. Apparently, practitioners at the Ogilvy & Mather ad agency have taken his advice to heart. For into the shrill category of appetite suppressants—with its solemnly testifying dieters, pulsating refrigerators, and promises that countless pounds can be shed overnight—marches Fibre Trim, with a commercial so subdued, so imagistic, so psychologically loaded that it looks like a pitch for a cosmetic, not for a weight-reducing aid.

The scene is a small village. The conversation is in French; English subtitles dot the screen. Two schoolgirls, perhaps eight or nine, are playing dress-up in the boudoir of one of their mothers. The girl visiting sees a photo of her friend's mother and remarks, "Your mother is so beautiful, so slim. Does she eat?" Amid peals of laughter, the *jeune fille* being questioned sets her friend straight. Of course her *mère* eats, but she also takes Fibre Trim. "Does it bother you that she is so beautiful?" asks the girl guest, who is obviously wrestling with an Electra complex. "No," replies the daughter, sashaying about in her mother's chapeau. "Not if I know her secrets."

"You never see the woman celebrated in this commercial," says Malcolm End, a creative director at Ogilvy & Mather. "But you sense her presence. That's the magic of this commercial."

Magical, too, is the effect of the subtitles. "People are trained to read when they see words," End points out. "These subtitles draw them into the piece. Remembrance of this commercial is startlingly high."

A print ad, spread over two pages in what appear to be all the women's magazines, is equally startling for its accompanying illustration: four svelte silhouettes, headless and cut off at the thigh, in bathing suits made from the flags of four European nations. But the story—"How Fibre Trim Changed the Shape of Europe"—is very down-to-earth. Indeed, "natural" is the password here. "Europe has taken on sleeker new proportions . . . with the help of an intriguing product called Fibre Trim. It's a thoroughly natural weight loss product," claims the ad, "a product so successful for over 5 years, it's the number one diet aid in Europe."

When popped before meals, the tablets—all-natural combinations of grain and citrus fiber—give a feeling of fullness. The claim: Less food is consumed, fewer pounds are put on. Fibre Trim costs around $5 for 100; the recommended dosage is five tablets before each meal.

But it is the French (and Italian, German, Swedish, Danish, Belgian, English, Dutch—in short, European) connection that is the product's distinctive edge. Schering Laboratories, the New Jersey drug company that licenses Fibre Trim from its Danish manufacturer, has taken into account that branding products as European seems automatically to confer panache. Schering has other spots planned, shot on location in other countries, but the French treatment was coyly chosen to launch Fibre Trim here because "France is shorthand for Europe," says End. "It telegraphs the continent. And American women do so admire French women."

And it is these American women—slightly older, better educated, and more affluent than the usual assortment of dieters—who are Fibre Trim's target audience, says Sharon McGee, senior brand manager at Schering Laboratories. (Ninety percent of the users of diet-aid products are women 18 to 49; Fibre Trim is aiming its pitch at women 25 to 49.) "Fibre Trim is not just bucking other appetite suppressants; it's expanding the whole category. When we test-marketed it last year, we found that 43 percent of all Fibre Trim users had never used a diet product before," McGee says.

The diet-aid market is a hefty one, for some 10 million Americans already use diet pills, and 40 million more confess that they're fighting to lose. (Together they spend $200 million a year on diet pills and another $200 million on meal replacements.) Twenty million more, perhaps, should be watching their pounds—for an estimated 70 million citizens are overweight. Many buckle down to the painful task of chubby-checking in February—recently proclaimed National Weight Loss Month—when the holidays are history, and bathing suits loom in the rapidly approaching future. Fibre Trim began advertising in January, in an effort to snag those struggling with the scales at a time when they're most likely to be receptive.

Dieters are, by and large, a group receptive to the point of gullibility. They embrace each new weight-loss formula as if it were a panacea. Simmons. Atkins. Pritikin. Scarsdale. Stillman. Beverly Hills. The F-Plan Diet. Say diet and you're saying welcome to fad city. Perhaps the splashiest early product was Mead Johnson's Metrecal, a meal-replacement powder born in 1959 that tasted pretty much like a dog's breakfast but contained only 900 calories (a day's supply). That was all the stuff needed to be a success and spawn several extensions of the line and a flotilla of imitators. But alas, eighteen years later, all Metrecal products—save for its cookie—had ascended to diet-aid-product heaven.

Metrecal's descendants continued to

Photograph by William Guillen.

THE REDBOOK JUGGLER

Every month only Redbook makes an issue out of baby boomers–women who are striving to juggle husband, family, home and job. Page after page written and edited just for them. Their relationships. Their children. Their homes. Their jobs. Their make-up. Their clothes. Their diet. Their finances. Their fitness. Their fiction.

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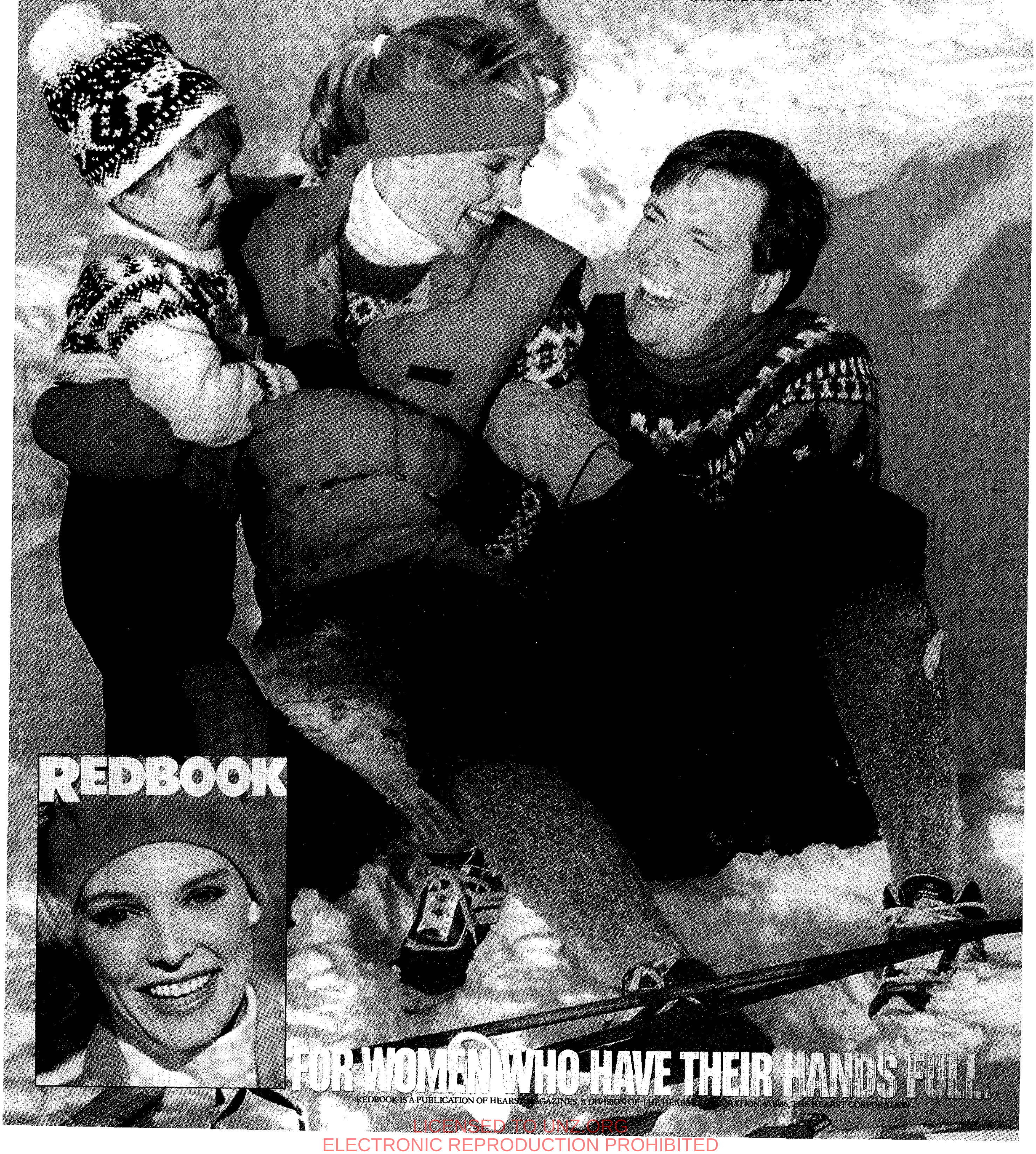

FOR WOMEN WHO HAVE THEIR HANDS FULL.

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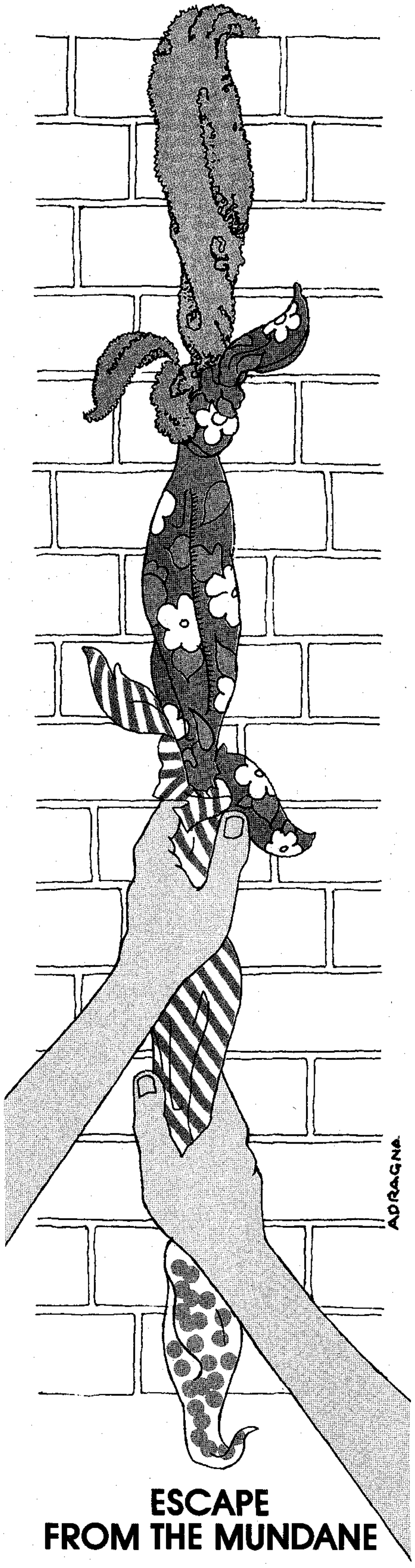
BEGINNINGS



ESCAPE
FROM THE MUNDANE
Fashions for bed and bath.
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crowd into the market until the late 1970s. Then, after 59 deaths were attributed to it, liquid protein was forced off the shelves. That brought the whole diet-aid category under suspicion. In 1977, Thompson Medical Company, the largest marketer of appetite suppressants in the country, came out with Slim-Fast, a vitamin-and-mineral-packed meal replacement. That was just a year after the company had introduced Dexatrim, which in a short time—with the help of user testimonials drawn from 12,000 letters a year—became the number-one diet aid nationwide. It is still the top seller today, though hard-pressed by Slim-Fast, Ayds (which is *not* contemplating a name change), and Acutrim. Almost all use the talking head, perched on a slimmed-down body, of course, to pitch their products. Acutrim relies on humor, showing a dieter unable to resist the call of the calories in the form of a throbbing strawberry cheesecake.

The latest fad to strike the diet-aid world is fiber—the stuff Grandma used to call roughage. It got a new boost after President Reagan's colon cancer was diagnosed last summer. Fiber itself is not a new miracle cure; for at least two decades, doctors have been aware of fiber's potential part in warding off diverticular disease, cancer of the colon, irritable-bowel syndrome, constipation, atherosclerosis, hiatal hernia, and exposure to carcinogens. By decreasing the time it takes for food residues to pass through the intestines, fiber may reduce tissues' exposure to carcinogens.

Fiber isn't showing up just in diet tablets and supplements (Fiber Full diet tablets, Slim-Fast high-fiber cookies, and FiberMed and FibreSnack fiber supplements, for instance) but in other foods as well. High-fiber cereals are the fastest-growing segment of the cereal market: Sales have risen about 25 percent in the last year. Kellogg Company, promoting its All-Bran, triggered the fiber-cereal frenzy when it cited a National Cancer Institute study linking cancer prevention to fiber consumption. General Mills responded in July 1985 with its Fiber One cereal. General Foods then introduced new varieties of Fruit & Fibre cereal, and Kellogg retaliated with "Extra Fiber" All-Bran. And other advertising campaigns have been built around the fibrous natures of other products (Washington State apples, for instance).

But not everyone thinks fiber in diet aids is the greatest thing since one-calorie colas. Dr. Theodore Van Itallie, head of the Obesity Research Center at Rockefeller University–St. Luke's–Roosevelt Hospital Center, notes that since some people are questioning the safety of phenylpropanolamine (PPA)—the active ingredient in most appetite suppressants and nasal decongestants—this seems like "the optimal time for an onslaught of natural alternatives"; he cautions, however, that the best way to get fiber is from food. And Dr. Norman Brachfeld, a New York cardiologist and obesity expert, dismisses the new fiber-filled dietary aids as "nothing magical." Celery can make you feel as full, he claims, "and if what you're getting full on has no calories, you will lose weight." But any sort of supplement—fiber or otherwise—can be psychologically harmful, since it can create a dependency, he warns.

Signs of a brewing fibermania prompted Schering to get its newly licensed product to market in advance of other companies' fiber-filled supplements. It assigned O&M the advertising and promotional tasks and set aside $25 million to let Americans in on the European way to slim down. "We found dieters dissatisfied with the products then available, and concerned about their health," says Schering's McGee. "A lot of people don't know what fiber is, but they know it's healthy." O&M came up with ads and store displays and rushed into test markets in 11.26 percent of the country last May.

Then, in December, Fibre Trim went national. It's too soon, of course, to see any hard numbers or to guess whether Fibre Trim will become a household word, but "everyone is very satisfied with the initial flurry," says Jim Kielley, an account supervisor at the agency. Indeed, in the tests, Fibre Trim supposedly expanded the market 50 percent and wrested a one-third share for itself, largely to the detriment of Thompson Medical.

The Fibre Trim campaign has sent out other shock waves, perhaps starting a creative trend. Since that campaign began, Perma Soft shampoo has run a subtitled commercial in which a French woman praises the product. And Oil of Olay, which used to use subtitles long ago, has recently gone back to them.

The subtitled spots edged out another agency campaign in which a young woman endorses the marvelous Fibre Trim way to slim—"because there are so many ways to be bad," she conspiratorially tells the camera as her boyfriend drives up clutching a big bouquet of flowers. In Fibre Trim's Canadian commercial, a young woman begins to remove the baggy clothes she's wearing, ultimately paring down to a swimsuit, all the while extolling the diet aid.

Ogilvy & Mather toyed with transposing the TV spot to print, but ultimately chose instead the headless, bathing-suit-clad bodies. "Television is a great way to image a product," says End. "But print can give it an underpinning and hammer home support."

The two very different approaches are attention-grabbers, but not in the usual diet-aid-brigade style. The question is, Will Fibre Trim work as well as its advertising? ■

The City Politic/Michael Kramer

TRYING TO RIDE IT OUT

Where's the Urgency?

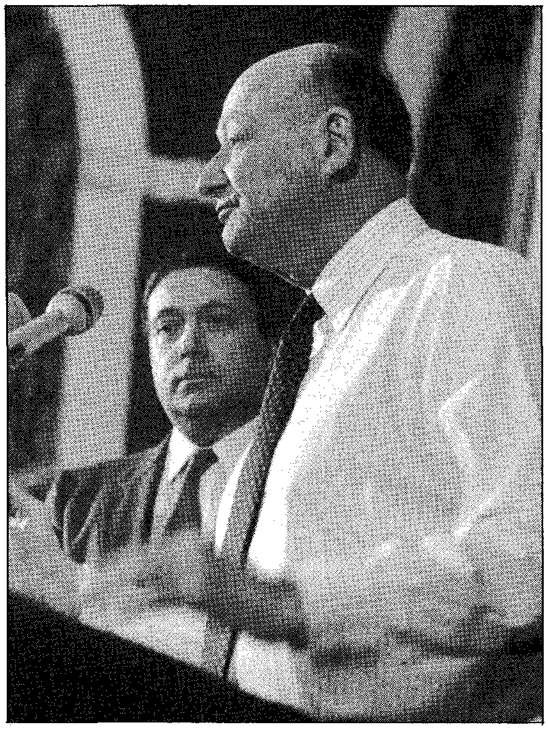
IN A FEW HOURS, ED KOCH WILL LEAVE New York to speak at the University of Pennsylvania, in Philadelphia. It's Wednesday, February 19, and this will be the mayor's fifth out-of-town trip since it became clear that the scandal enveloping the city government goes far beyond Donald Manes's attempted suicide and his involvement in the Parking Violations Bureau scandal.

Right now, Koch is at the familiar City Hall podium, explaining why he won't comment on *The Village Voice*'s revelations about transportation commissioner Anthony Ameruso—that there was further proof Ameruso lived on Long Island in violation of the mayor's directive that all commissioners live within the city limits, that he lied about his residence, and that Ameruso didn't disclose his partnership in a parking-lot deal, an arrangement in which he appears to have made over $100,000.

Koch's audience is the regular City Hall press corps. Two days earlier, the mayor's well-known regard for reporters was displayed anew when Koch said to many of the same faces, "Anyone want some Tylenol?" Now the mayor is saying he won't talk about the Ameruso case, because he's turned the matter over to John Martin, a former U.S. Attorney and Koch's special corruption investigator. How, Koch is asked, does he feel today, three weeks after praising Ameruso's integrity? "I'll tell you after I hear from John Martin," parries the mayor. The truth, though, isn't hard to glean. Soon after the PVB scandal was uncovered, Koch said, "Here I was thinking I was running the most honest government in the history of the world, doing what everybody would want me to do, and suddenly, like it's a fish smack in your face."

It is instructive to compare Koch's responses to the Manes and Ameruso incidents and to consider how the mayor has performed since the scandals first broke, less than two months ago.

Koch took some flak for hanging Manes in what the mayor termed the "court of public opinion," before Manes had even been charged with a crime. Rightly, however, Koch argued that public officials must be held to a higher standard, and that the combination of factors in the Manes affair warranted the mayor's reaction; the factors were that Manes had lied about his attempted suicide, was the subject of an allegation that he had told a lawyer, Michael Dowd, to pay off Geoffrey Lindenauer, and had refused to answer questions about the matter. Last week, at the time Koch refused to talk about Ameruso, the latest case seemed similar: Ameruso had lied about his residence, was the subject of an investigation of his parking-lot deal, and had refused, through a spokesman, to talk to reporters about "this or anything else."



VELVET GLOVE: *Koch saw no reason to fire Ameruso.*

Why wasn't Koch screaming for Ameruso's head, as he had for Manes's? Why didn't the mayor summarily fire Ameruso, if only over the residency question, which Koch now admits he knew about on January 29? Koch says he chose "not to make an issue" of it, since Ameruso was scheduled to leave at the end of February, a view he affirmed late last week after Martin's one-day investigation of Ameruso. Martin determined—preliminarily—that the commissioner had intentionally and skillfully structured his participation in the parking-lot deal so that he need not comply with the disclosure statutes, and he also concluded that Ameruso had been less than truthful about his residence. But Koch found that "nothing that has been discovered so far would warrant any suspension or termination of . . . Ameruso . . . after more than 25 years of service. . . ." So unless Ameruso is dismissed by midweek, he will receive his full $49,500-a-year pension.

The difference in Koch's behavior may stem from the kind of positions Manes and Ameruso held. Although he was a close friend of the mayor's, Manes was an independently elected official. Ameruso is a direct Koch appointee—and one whom the mayor selected over the objections of his own screening panel. The Ameruso allegations bring the scandals closer to home, and Koch, who has appeared tired and testy in recent weeks, now appears timid as well.

He refers to polls showing public support for his mayoralty, but he must know that, as with Watergate, public opinion is fickle. In fact, the mayor's fears were telegraphed on January 26 in an exchange with Channel 4's Gabe Pressman. Koch had attacked the *Daily News*'s Jimmy Breslin, a friend of Michael Dowd's, for not having spoken up about Dowd before the Manes scandal broke. "Jimmy Breslin apparently was not a good enough reporter to know he was hanging out with crooks," said Koch. "Well," said Pressman, "he could say the same about you—that you're not a good enough mayor to know that you were hanging out with . . . crooks." "You are absolutely correct," said Koch.

In recent weeks, Koch has often said that his performance during the current scandal should be judged by answering the question "What did I do when I found out?" Of course, the true measure of the mayor's response lies in other questions, particularly in how he involves himself in the selection of deputies, but even by his own rules, Koch's performance seems lacking. What's missing is a sense of urgency. John Martin, for example—by all accounts a competent and incorruptible man—says he is spending only about a quarter of his time on the corruption inquiry. The rest is taken by his private law practice. Martin has hired a few assistants, but one should think Koch would demand a full-time, fast-paced probe, especially since the mayor says that public cynicism about government is his major concern.

On the question of cronyism and the fact that some city agencies (such as PVB) are the virtual fiefdoms of political machines, Koch, after denying this reality, now admits it. But he won't identify the other fiefdoms until "the facts are in,"

Photograph: New York *Daily News*.

BANDOLINO EVAN-PICONE Liz claiborne

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and one mayoral adviser says, "With all the stuff coming down, weeding out the political offices isn't number one on the hit parade." But clearly, since Koch worries about public confidence, a war on patronage should be a priority.

With respect to Stanley Friedman, the Bronx Democratic boss, Koch has been mum as Friedman has tried to prevent a grand jury from examining the Bronx organization's contribution list. But if political leaders must avoid even the appearance of impropriety, as Koch said with respect to Manes, one would expect the mayor to have charged after Friedman for his obstructionist tactics.

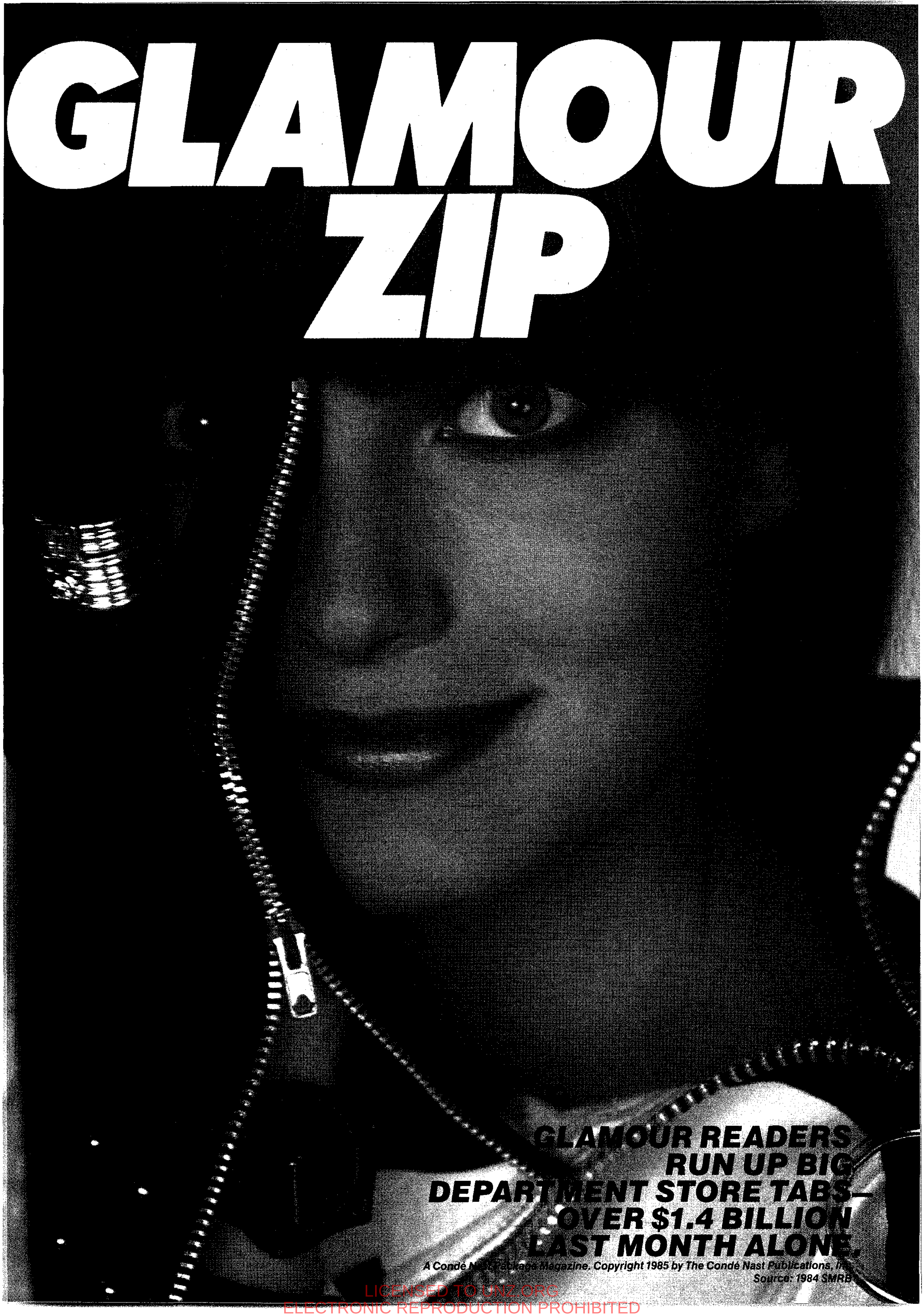
In Queens, where the question is who will succeed Manes as borough president, it appeared last week that the Democratic City Council members would select Claire Shulman, Manes's deputy. Again, if the need is to restore respect for government and to "clean house," as the mayor has been saying, then Koch should publicly rebuke the council members for even *considering* Shulman.

Query City Hall about these matters and you are likely to be handed Koch's reform package. Many of the recommendations are worthy, but one in particular illustrates Koch's problem.

After collecting over $7 million during his 1985 re-election campaign—much of it in large chunks from people doing business with the city—the mayor now favors a $2,000 limit. Such a reform would require legislative approval, but statewide it has generated little enthusiasm. Without an extraordinary mayoral push, the $2,000 limit will go nowhere. Rather than spend his time elsewhere, Koch should be shuttling to Albany, raising hell in support of his proposal.

Assuming the Legislature fails to vote the $2,000 limit, City Council member Ruth Messinger and State Senator Franz Leichter have urged an amendment to the City Charter's ethics chapter that would prohibit those doing business with the city from giving more than $1,000 every two years to elected officials. The city could do *this* without Albany's okay. The Koch team says such a limit would be unfair, because only incumbents would be affected. Challengers would be free to solicit from anyone.

This is exactly the kind of shortsightedness that marks Koch's actions during the present crisis. He says he wants to "shake things up," but he's pursuing a remedy that has scant chance for success. Were he serious about reform, Koch would adopt the ethics proposal and echo Messinger's savvy rejoinder to the fairness argument: "Yes, there's a potential problem that one's challenger could go to people doing business with the city who the incumbent would be precluded from reaching. But any elected official who couldn't turn *that* into a winning issue shouldn't be in politics." ■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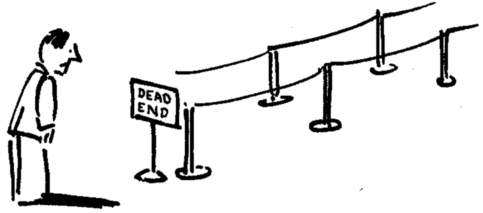


YUPPIES

Wheels on Wings

THE TIME: A SUNDAY NIGHT in February. The place: Delta's Gate 43 at the Orlando, Florida, airport. The problem: A harried Delta passenger agent is trying to keep five sets of parents from wheeling their infants and toddlers right onto a fully booked L-1011.

Are yuppie puppies clogging the air lanes? What *are* the rules for air travel with children?

The answers depend on whom you talk to. A "passenger" who asked Delta and Eastern agents if she could take a stroller onboard was told "no way." But spokesmen for both airlines later said that strollers were treated as carry-on luggage. "Most meet the size limits," added a United Airlines spokesman, "except those that are little Cadillacs."

It was five "little Cadillacs"—one Aprica, one Cosmos, two folding strollers, plus a double-width Luv Bus (for twins)—that were taken away at the gate that night in Orlando. But those parents won a real perk: Delta delivered the strollers right to the plane upon arrival at Newark. Parents of the twenty *other* children on the flight had to carry their tots all the way to the baggage area to reclaim strollers that had been dutifully checked.

Airline spokesmen don't see the parent boom as a problem. "Sunday night out of Orlando is probably the worst possible situation," said Delta's Bill Berry. "I mean, that's where Disney World is." DANIEL SHAW

PRICES

HERE ARE THE PRICES OF A glass of the house white wine at some restaurants around town:

☐ 1983 Puligny-Montrachet at the Quilted Giraffe (955 Second Avenue), $6.

☐ Folonari Dry White at Mumbles (603 Second Avenue), $2.25.

☐ 1983 La Crema Vinera Chardonnay at Bud's (359 Columbus Avenue), $6.

☐ 1984 Cavit Pinot Grigio at the Sign of the Dove (1110 Third Avenue), $3.92.

☐ Soave Rive del Garda at Harry's at Hanover Square (1 Hanover Square), $2.50.

BRIEF LIVES

THE DRESSER

LIKE ALMOST ALL struggling young actors, Charles Busch had images in his head of what success might be like. "Somewhere deep inside," he remembers, "I felt the public would discover me in a dress. It could have been a dream—or a nightmare." As author and star—in drag—of the Off Broadway hit *Vampire Lesbians of Sodom,* Busch has turned that potential nightmare into personal triumph.

Dresses—outrageous, dazzling dresses—are some of the best things in *Vampire Lesbians* and its opening one-acter, *Sleeping Beauty or Coma.* In *Sleeping Beauty,* Busch's Mary Quant–like designer does mini-dresses of plastic, of cloth, of metal. And the wigs in *Vampire Lesbians* range from the cascading tresses of a sacrificial virgin of Sodom and Gomorrah ("the twin cities") to a twenties-vamp do to a painfully bright Lucille Ball–type rat's nest in eighties Las Vegas that evokes gasps and giggles.

Busch's brand of drag attracts a curious mix of gays, yuppies, and suburbanites. There's a genuine sweetness in the way he portrays women; his jokes aren't hostile or bitchy. "A lot of drag humor is ugly," Busch says. "The only people who get offended at my plays are the ones who don't want a man to look good in drag."

Busch: "A lot of drag humor is ugly."

Female roles were never Busch's goal. He wrote *Vampire Lesbians* three years ago on a whim, to boost his career, which had been stagnant since he toured the country with a one-man show, *Alone With a Cast of Thousands.* Together with Kenneth Elliott (who directed) and actor friends, he produced *Vampire Lesbians* at the East Village's Limbo Lounge, where it was an immediate success. Since *Lesbians* moved to the Provincetown Playhouse on MacDougal Street, last June, it has broken all the box-office records of the 70-year-old theater.

For the 31-year-old Busch, who grew up unhappily in Hartsdale, moved to Manhattan at 13 to live with an aunt, and studied theater at Northwestern, success was welcome even if the drag element was unexpected. Now acting offers are coming in, but most are for "drag-queen slashers," he says. "You can make a career of it, but I find it distasteful."

Meanwhile, a Los Angeles production of *Vampire Lesbians* starring Busch is slated for the spring, and a film version is being discussed. Other projects, though perhaps only in Busch's playful moments, include a movie (*Gidget Goes Psychotic*) and a workout book ("All you have to do to build up your body is wear stiletto heels"). A new Busch play is planned for the fall. "It won't be *Tartuffe,*" he promises. HOWARD KARREN

Photograph by Janette Beckman. Illustration by Guy Billout.

SOUNDS

KNOCK ON WOOD

YOU MAY HAVE SEEN Brian Slawson flailing away at his marimba outside the Metropolitan Museum, in Washington Square Park, or at 79th and Broadway. But not lately. The 29-year-old Slawson doesn't play on the streets anymore. He and a more elegant assortment of percussion instruments—timpani, a xylophone, a glockenspiel, drums—went into the recording studio last year, and this week he finds out if he has won a Grammy as Best New Classical Artist for his album, *Bach on Wood.*

"I came to Juilliard from Connecticut in 1976 to study the timpani," Slawson says. "But money was tight." Then he saw a steel drummer in Washington Square Park. "I couldn't afford my own timpani—you can't play a melody on them anyway—so I bought an old marimba and hit the streets. Before I knew it, I was making a couple hundred bucks a pop." His top take: $388 at a street fair.

His street act led to backup work behind a then unknown Eddie Murphy at the Comic Strip, then to playing jingles for McDonald's, IBM, and Toyota, and then to a stint as a session man for Peggy Lee.

The big break eluded him, though. "Chevy Chase dropped twenty bucks in my little bucket and said, 'Hey, kid, you wanna be on television?' It didn't pan out. NBC called me and asked if I did anything but Bach. I said, 'Absolutely not!' I was a young purist then."

Slawson regularly lugged his marimba up five flights of stairs to a SoHo recording studio to make demo tapes of his loving but irreverent arrangements of Baroque masterpieces. During one strenuous climb, he literally bumped into Mikie Harris, assistant to the legendary talent scout John Hammond.

Slawson with marimba, vibraphone, xylophone, and glockenspiel.

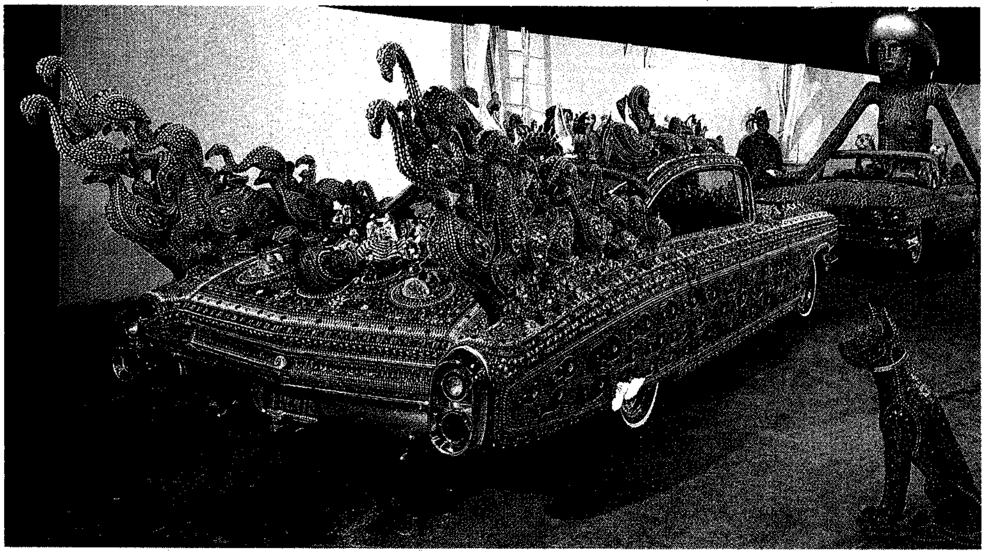
"I thought, If he lugs that thing around, whatever he wants he must want badly," Harris says.

The demo Slawson gave her lay around her house until her children played it. Then Slawson and Harris raised $5,000 for a more professional tape, which Harris played for Hammond, the man who discovered Billie Holiday, Bob Dylan, and Bruce Springsteen. "He just grinned from ear to ear and said, 'Mikie, I think you really have something here,' " Harris recalls.

With Hammond's encouragement, and instruments from Ludwig, an instrument manufacturer, Harris got Slawson a two-record deal with CBS Masterworks. "They told me I had to make the album at my own expense," says Slawson. But, he added, spending the $20,000-plus was worth it: Since the album was released, last May, Slawson has been off the streets—and on the *Billboard* classical charts. TED FOX

NIGHT CRAWLER

Drive, He Said



ARTIST LARRY FUENTE SOLD HIS '69 CORVETTE to raise money to install his "Leopard Colony" at Area (157 Hudson Street) last week. "Colony" is "the subconscious world made very visible, very punny," says the 38-year-old Fuente. There's "Mad Cad" (above, left), plus flower children covered with flowers, curtains made of steam irons, a Messiah trimmed with door handles. Got it? Good. "Colony" is on view through April 2.

OVERHEARD

ONE MAN TO ANOTHER AT intermission at the theater:

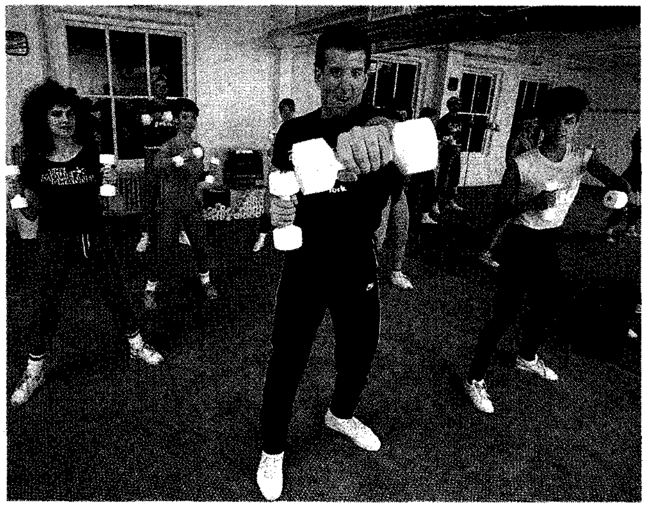
"You know, I keep wanting to go say hello to that guy over there, but I'm not sure if I know him or if he's just a type." MELODY BUNTING

Photographs: top, Beverly Parker; bottom, Louie Psihoyos/Contact Press Images.

FOOTWORK

STAR SWEAT

HE WAS BIG, HE WAS mean, and he was lean. He pumped my hand. "Are you wearing a leotard?" he asked in his best Brooklyn accent. I nodded nervously. As he handed me a pink BODY BY JAKE T-shirt, I thought, I know he's the Trainer to the Stars, but if I met him in a dark alley, I'd be scared.



Jake with his surrogate butt burners.

"Ready?" Jake Steinfeld asked. Sure, about as ready as the workout room, which was still under construction. Luckily, partner Tina de Lemps was there to make sure I didn't become a victim of murder-by-muscle-toning during my introductory workout at Jake's new salon, at 160 East 56th Street.

Jake flashed an Incredible Hulk smile. "This is the same thing I do with Steve [Spielberg], Terri [Garr], Priscilla [Presley], Morgan [Fairchild]." As he name-dropped, I gulped. "First we're gonna do some neck rolls, some arm rolls, some twisteroos, some butt burners. And every time I tell you, we'll go down for the 'Jake runs.' " He demonstrated a low sprint done with hands on the floor. "Remember: The name of the game is speed."

We began. He wasn't kidding. We're not talking *Flashdance* orgasmaerobics here or even the famous Fonda burn. This is Jake's Rambo-style attack on flab, in which all notion of grace disappears in a blur of sweat.

"Eight, nine, forty! Keep it tight! Good! Arm twisters, here we go! Broomstick down to one side! Keep it tight!" Jake was calling out changes faster than the Federal Express ad guy, and amazingly, my arms and legs (at least I think they were mine) seemed to keep pace.

It was over in a flash. "Beautiful!" Again Jake was pumping my hand. It was time for the publicity pitch.

"This is not bouncing up and down to music," said Jake. "This is a real athletic approach to exercise, fast-paced, New York–style. We really think we're going to change the way New Yorkers exercise."

But don't count on Jake's personal touch. Although he's famous for his 30-minute Beverly Hills house calls, the drill here is salon classes run by eight Jake surrogates. The brave and the beautiful will be able to go for it 24 hours a day (45-minute classes are $47.50 for five, $90 for ten; a monthly pass is $125).

Meanwhile, Jake will say hi to Steve and Morgan for us.

PHOEBE HOBAN

Life After Ma Maison

L.A. TELEX

MA MAISON MAY BE gone, but Morton's and Spago dine on as the show-biz restaurants of Los Angeles thrive. Meat and potatoes seem to be making a comeback (sort of), and dim sum is much in evidence. Here are a few of the places that are Hollywood-hot, at least for the moment.

City Restaurant boasts a TV monitor over the bar, its camera aimed at the kitchen so the crowds can watch chef-owners Mary Sue Milliken and Susan Feniger in action at the tandoori oven. Their signature dish is City Chicken, served on aromatic basmati rice, which is grown at the base of the Himalayas. Since the City opened, last August, it has been noisy, pricey, and absolutely *de rigueur.*

Primi is grazer's heaven, perfect for people who can't "commit" to an entire meal. The padrone is Piero Selvaggio, who also runs the more formal Valentino, and one remarkable dish is daisy-shaped pasta stuffed with radicchio. With 20th Century–Fox, MGM/UA, and Century City nearby, Primi is always busy feeding the deal-makers and the dealt-with.

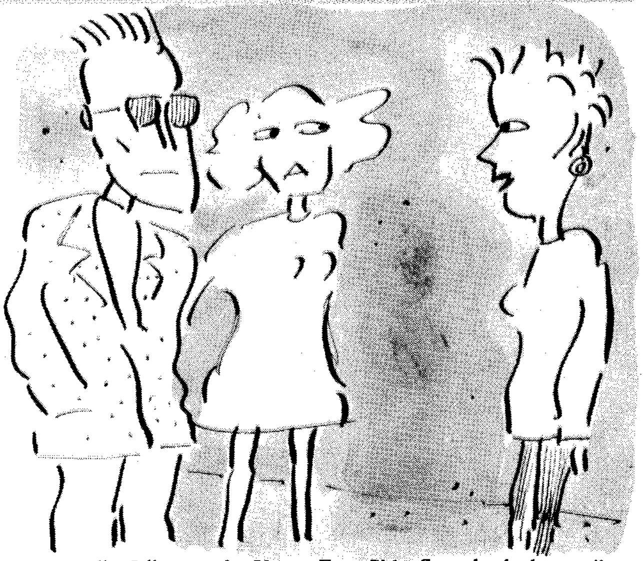
Pane Caldo, a straight-ahead Italian joint in West Hollywood, is where, as one local foodie puts it, "you can eat meat and potatoes and not feel foolish." The signature dish: tagliatelle with porcini.

Angeli is a café-pizzeria with a gift for Italian sandwiches and designer pizza. The place was designed by the Los Angeles architecture firm Morphosis, and at lunch, middle-level Hollywood fills both rooms, to be fed panino d'arista by young chef Evan Kleiman.

A sign that the worst excesses of recent Los Angeles culinary trends may be over is that the Bloodhounds, a kind of meat-eaters underground, has in the words of one of its founders "gone on hiatus." But this being Hollywood, they're keeping their T-shirts just in case.

DAVID FREEMAN

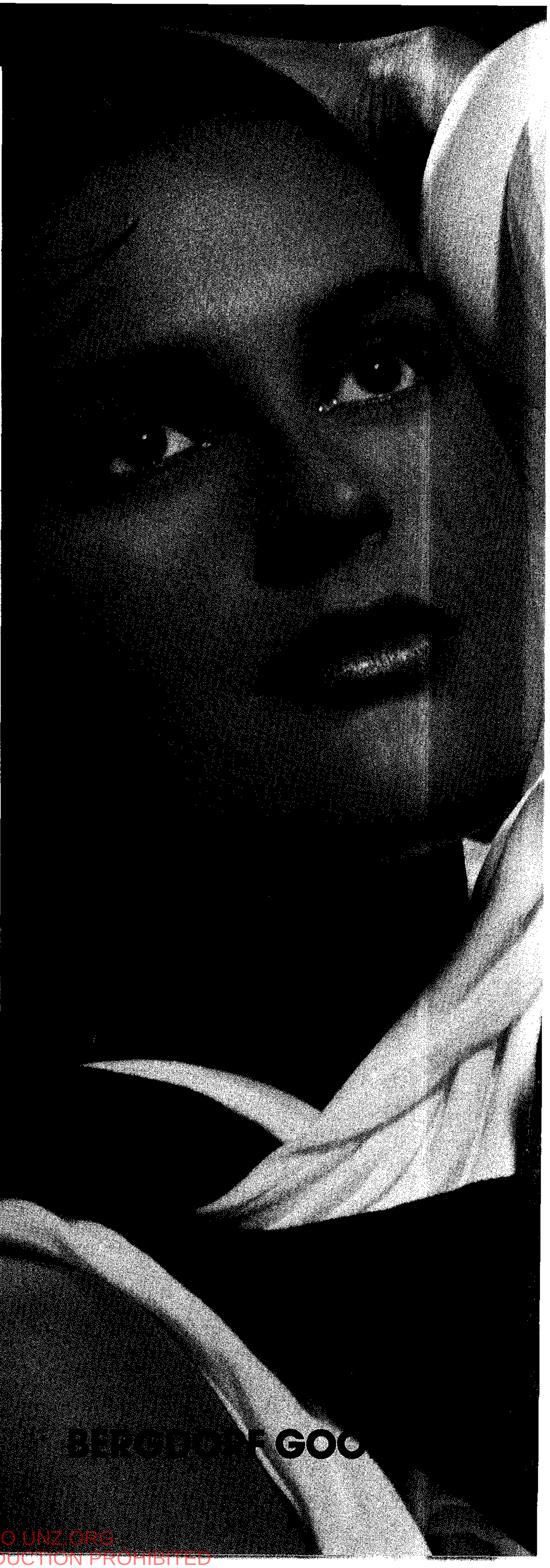
PEN & PENCIL



"Actually, I live on the Upper East Side. Somebody *has to."*

ANTHONY HADEN-GUEST

Photograph by Donal Holway.



FACE.

Help the sagging around your eyes, the lines around your lips.

New Firming Eye Care Treatment and Anti-Wrinkle Lip Treatment.

BIOTHERM
BIOTHERM

The skin under your eyes is firm and taut.

The skin surrounding your lips is losing its wrinkles.

Biotherm Concentre Actif Tour Des Yeux and Antirides Tour Des Levres: two winning new ways to help correct and restrain aging of the delicate zones.

Rich in vitamins, Firming Eye Care Treatment is concentrated to tone and tighten while nourishing skin to keep it healthy, younger-looking. Anti-Wrinkle Lip Treatment smoothes away lines, soothes dryness, even contains special sunscreens.

Used daily, both substantially increase moisturization. Both dramatically improve the biomechanical properties of the skin. It's been proven at the renowned Biotherm spa in Deauville.

From now on, Biotherm. Simply beautiful skin.

BIOTHERM

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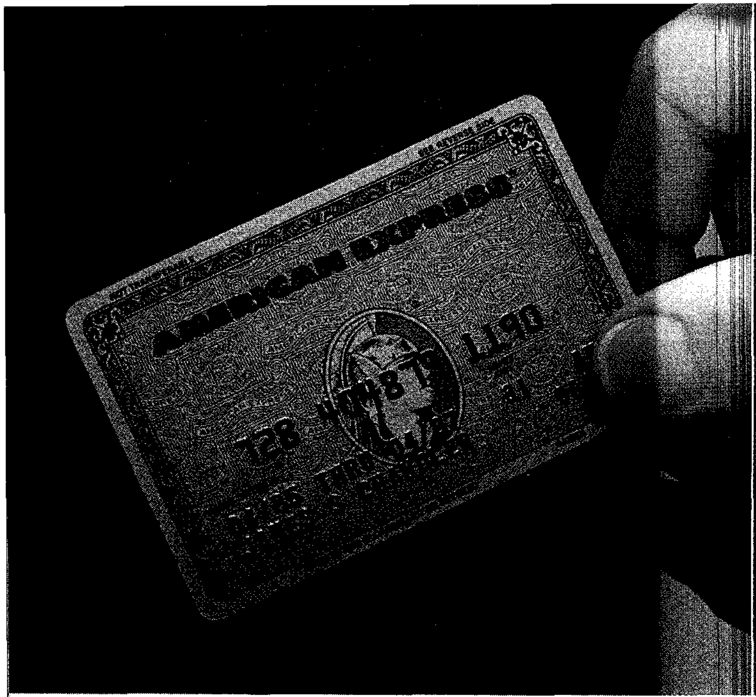
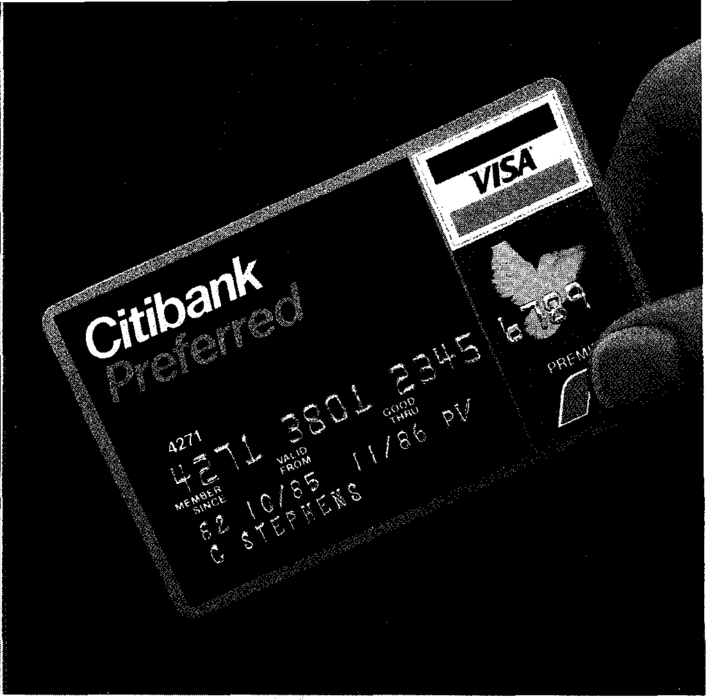


STYLE.



STYLE AND SUBSTANCE.

The differences between the Citibank Preferred℠ Visa® card and the other card that happens to be pictured here are, in a word, substantial.

To start, we offer a credit line of $5,000 to $50,000. And our card is accepted in 4 times as many places as theirs. From restaurants to resorts, on business trips or pleasure trips, it's always the right card in the right place.

What's more, the Citibank Preferred Visa card gives you immediate access to the nation's largest network of cash machines. At bank branches, shopping centers and major airports.

You can also take advantage of substantial financial opportunities unique to Citibank. Everything from investing in CD's and high interest savings plans* to buying gold bullion.

And every time you use our card, you'll earn CitiDollar$® Bonuses good for valuable discounts on brand-name merchandise, from the truly extravagant to the downright practical.

No other card gives you as much. Not some other bank's premium card. Not American Express® Gold, despite their fancy annual fee.

If your household income is at least $25,000, fill in the application and mail it. If it's already taken, call us toll-free at 1-800-952-2152 and we'll rush one to you.

Everyone can use a touch of style. But there's no substitute for substance.

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THE CARD TO END ALL CARDS.

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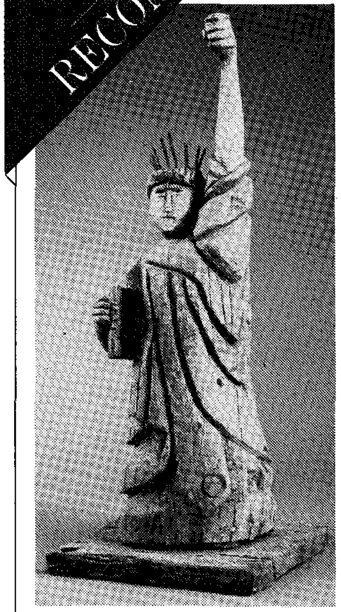
*Federal regulations require substantial penalties for early withdrawal from time accounts.

RUTH RECOMMENDS

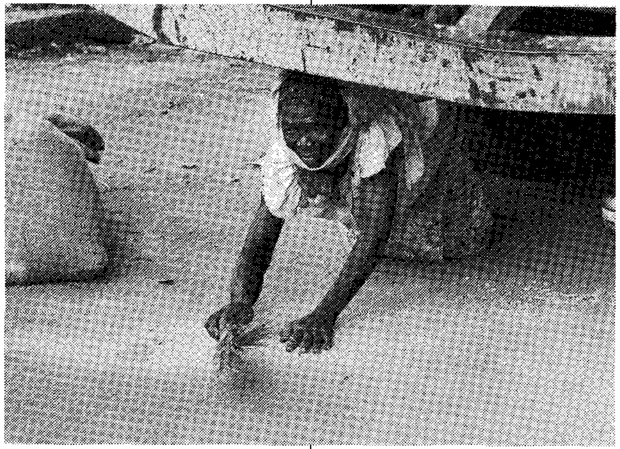
BY RUTH GILBERT



'LIBERTIES WITH LIBERTY'
Liberty is a common theme of folk sculpture. In honor of the Statue of Liberty's centennial, the Museum of American Folk Art is displaying 85 examples through May 18. Above is a striking one, circa 1900, by an unknown artist.

"Tropical Nights," an evening of salsa music and song with Celia Cruz and Tito Puente, comes to Radio City Music Hall March 1 at 8 p.m. Welcome, amigos!

WOMEN'S HISTORY MONTH
"Africa Unadorned: A Look at West African Women," an exhibit of photographs by Norma Holt, is of special interest for March. It's at the New York Public Library's Schomburg Center, on Lenox Avenue at 135th Street.



JONATHAN SCHWARTZ
WNEW-AM's popular disc jockey, shown here with his daughter, Casey, in a snuggling mood, has an album coming out soon called Anyone Would Love You. *Catch him performing selections live, Tuesdays through Saturdays, at Michael's Pub.*

'BRIGADOON'
Tony Roberts (left), Richard White, and Sheryl Woods star in the City Opera production of Lerner and Loewe's classic about a town that appears out of the Scottish mist for one day every hundred years. The excitement begins February 28 at the New York State Theater.

'SHE DONE HIM WRONG'
At right are Cary Grant and Mae West in this 1933 musical film about a saloon during the Gay Nineties. You can see it on Channel 5 by staying up late February 28—it airs at 2 a.m. (and is well worth the effort).

Photographs: top left, Schecter Lee; top right, Richard Avedon; center, Norma Holt; bottom left, Martha Swope Associates/Carol Rosegg.

NEW YORK

TROUBLE IN PARADISE

BY EDWIN DIAMOND

Henry A. Grunwald, the editor-in-chief of Time Inc., also serves on the board of the Metropolitan Opera Guild. A few weeks ago, the Guild took the financially necessary but journalistically unpleasant step of discontinuing Ballet News, *one of its monthly magazines. Grunwald observed to a visitor last week that no mention of the demise had appeared in print. Time Inc. magazine decisions, he said wryly, should enjoy such anonymity!*

NOTHING HAPPENS QUIETLY AT TIME INC. THE company is too big—too *important,* to use one of Henry Grunwald's favorite descriptions of the Time Inc. magazines—for developments to go unremarked on by the public. It's always been a company of superlatives—the largest magazine-publishing group in the world, operators of the biggest pay-television service in the U.S. (Home Box Office and Cinemax). When John F. Kennedy was president, he arranged to have advance copies of *Time* delivered to the White House the night before the magazine appeared on the newsstands, the earlier to see what the newsweekly would be telling its millions of important readers.

Even today, in a country where the growth of network-television news and other centers of media power have muted the influence of *Time* (and where the current White House resident has very different reading habits), Time Inc. and its eleven magazines continue to matter. So much so that this year, *Time*'s annual December ritual of naming the Man of the Year was covered in an hour-long television special, complete with cinéma-vérité scenes of Grunwald and his fellow editors gravely weighing their decision. (The winner turned out to be an off-the-Great Wall choice, China's Deng Xiaoping, and the *Time* cover story gamely explained why he was so important.)

Some far more intriguing footage could have been shot in the Time executive sessions dealing with internal affairs. Time is widely perceived at the moment as a company in crisis, a once infallible organization that has lost its golden touch. In fact, Time hasn't had a big success since the launching of *People* magazine, twelve years ago. In the revealing new patois of speculation-minded Wall Street, Time Inc. is a company "in play"—a possible target for merger or acquisition. With its 1985 revenues of $3.4 billion and pre-tax profits of $387 million, Time is still a company of superlatives, but some of the adjectives have turned sour.

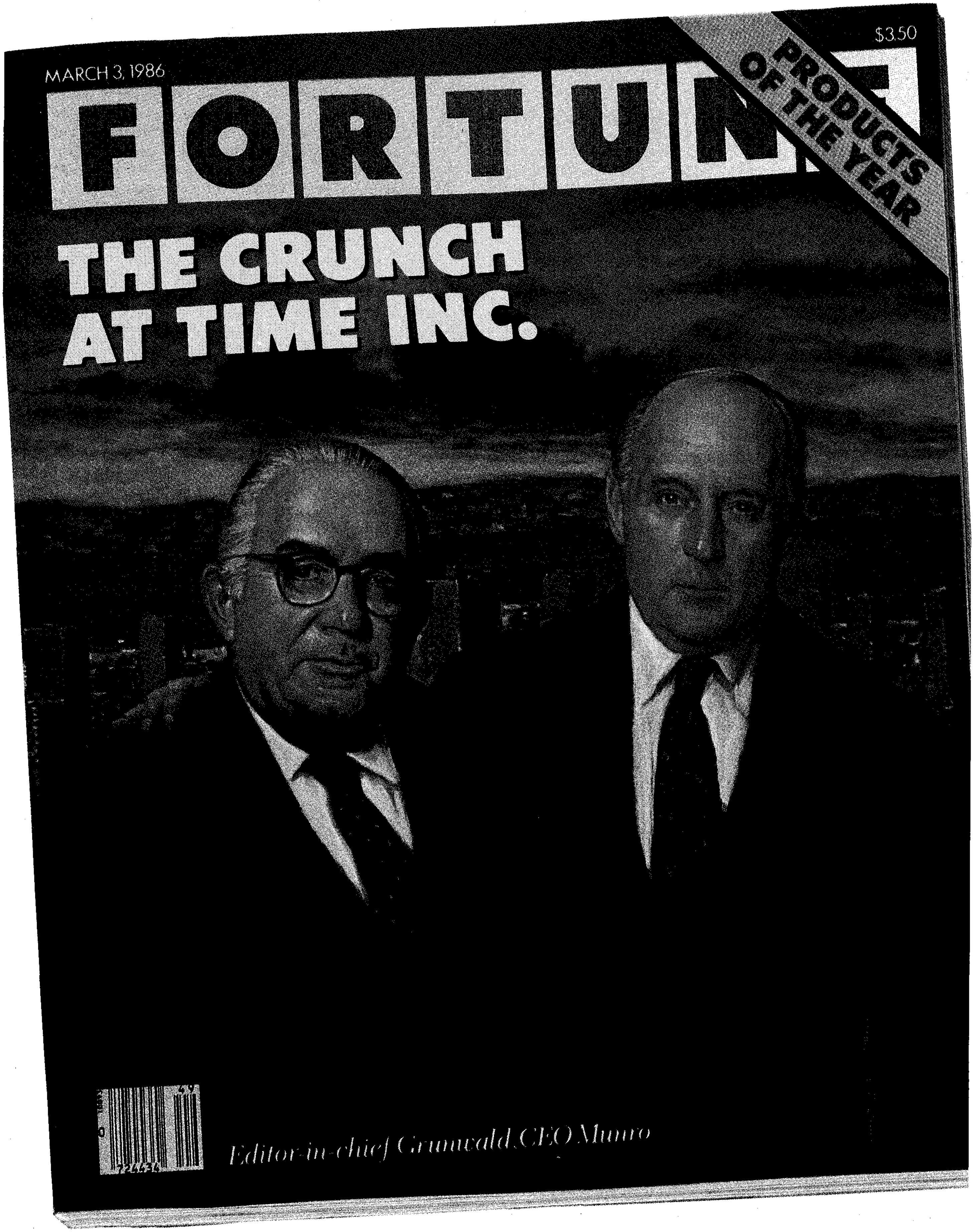
☐ After spending perhaps as much as $20 million on development, Time Inc. has pulled its new *Picture Week* magazine off the supermarket checkout racks in its test cities. According to Grunwald, reader response to the magazine was neither strong enough to order a go-ahead nor weak enough to justify killing it. "It's back in the shop, where it will be sharpened and refined," he says. But *Picture Week*'s critics, many of them within Time Inc., claim that the magazine is already brain-dead. Any "refinement" of the magazine—which is aimed at younger, working-class women—would, it's said, move it upscale into competition with Time Inc.'s own *People.*

☐ The *Picture Week* recall comes at a time when bookstores have just received their shipments of Christopher Byron's *The Fanciest Dive,* one insider's devastating account of how Time Inc. spent $47 million on its ill-conceived *TV-Cable Week* magazine (*New York,* January 20). Byron blames weak management, corporate rivalries, and business-school doctrines run amok for *TV-Cable Week*'s failure after just six months. That's hardly the kind of company prospectus Time Inc. wants down on Wall Street.

☐ The reading hasn't been all that good for the magazines Time Inc. *is* publishing, either. While *Time, People,* and *Sports Illustrated* continue to be among the most successful of magazines, each has felt the effects of softening advertising sales, and *Time* newsstand sales have been especially disappointing (along with those of its newsweekly competition). *Money* is doing well, riding the yupwardly mobile wave. *Fortune* and *Life* are in the black financially but, like the supersecret Stealth bomber, often seem to be invisible. The science monthly *Discover* has yet to find its way.

☐ In part to counter Time Inc.'s emerging image as a company of deep pockets and lightweight executives, president J. Richard Munro late last year announced a company-wide cost-reduction plan to trim approximately $75 million from the 1986 operating budget of $3 billion. "I've watched the fat build around the belly," Munro later explained. Earlier this month, Grunwald and Magazine Group president Kelso Sutton applied the knife: One hundred eighty-five jobs would be eliminated on the magazines' editorial and production sides. (Just a year ago, 125 employees of HBO—or 7 percent of its work force—were laid off, and more cuts are expected.) The company also told employees who are members of the Newspaper Guild that new contract negotiations would involve give-backs, which include some of the benefits that in the past earned Time Inc. the nickname "Paradise Publishing." Among them: the 35-hour work-

ILLUSTRATION BY MICHAEL GARLAND


MARCH 3, 1986
$3.50
FORTUNE
PRODUCTS OF THE YEAR
THE CRUNCH AT TIME INC.
Editor-in-chief Grunwald, CEO Munro

If Fortune *covered the story . . .*

LOSING TOUCH: *"Some of Time Inc.'s current stumbling is a function of the system. The seminary-like environment of the company is a 'world' that has produced a narcissistic breed of executives."*

week (dating from 1951), tuition payments for all courses, and radio cabs for staffers working late.

To some extent, upper management's across-the-board performance can be defended. Magazine ideas are tested all the time (although usually with much less fanfare), and relatively few of them make it into regular production. And nobody could be sure there *wasn't* a pink-collar market lurking somewhere below *People* and hungry for a *Picture Week.* As for *TV-Cable Week,* Grunwald acknowledges that "obviously it was a mistake." He adds, though, that "it should be looked at in perspective—the rest of Time Inc.'s magazines have earned $600-million to $700-million profits in the last five years." (Critics at Time believe perspective is needed, too: Its Newspaper Guild unit wondered why staff cutbacks were necessary when earnings were so good; others noted that Christopher Byron's cautionary tale ends with the executives involved in the *TV-Cable Week* flameout getting promotions.)

There's nothing wrong with intelligent cost-cutting. Many companies become slack after years of growth, and managers are often faulted when they *don't* tighten operations. Perceptions on Wall Street are also important: Lower expenses and improved profits help keep stock prices up, which can discourage corporate raiders. In this respect, Time Inc. is no different from an airline or an insurance company.

Yet precisely because of Time Inc.'s traditions, size, and prestige—and because of the nature of its "product," which is largely news and information—its corporate future is of public concern. Like a good newsweekly cover story, the Time Inc. narrative embraces major themes that go beyond any one company, such as the proper management of entrepreneurial businesses, corporate culture and its effect on decision-making, and the control of national information machines. Also like a cover story, the tale has the drama of important personalities. The principals include Munro, 55, who is still eager to put his stamp on the business affairs of the company, and Grunwald, who is less than two years from the mandatory retirement age of 65. Although he's secure in his accomplishments as a *Time* editor, Grunwald's legacy as the chief voice of quality and continuity for Time Inc. remains to be settled.

"Very few men in the corporate departments then had been to business school.... It was a very simple company. Nobody looked at the balance sheets—they were all liberal-arts people."—J. Richard Munro, recalling his first years at Time Inc. in the 1950s.

MANAGEMENT THEORISTS, AND MANAGERS THEMselves, expend considerable energy trying to figure out how to encourage a corporate climate of creativity, change, and—to use the newest buzzword for innovation—intrapreneurship. In an earlier day at Time Inc., it all seemed much easier. *The World of Time Inc.,* the authorized multivolume company history (the third installment was published last month), reveals why. Time Inc.'s founding father, Henry R. Luce, relied on his own intuition and inspiration for new ventures. It was the era of the "gifted amateur." Clever young men (women need not have applied for the executive track then) were recruited right from white-shoe campuses—Colgate in Munro's case, but also Princeton, Yale, and Harvard. They entered the world of Time Inc. as they might a seminary, to become part of a self-contained order. Decisions followed enthusiasms. Henry Luce's Time Inc. became legendary in the industry for sticking with *Sports Illustrated* from its debut in 1954 through ten straight years of losses. Less well known is the exact price tag on this editorial commitment: According to *The World of Time Inc.,* the company sustained over $33 million in pre-tax losses before *SI* turned the corner—the equivalent of more than $100 million today.

In the good old days, the latest doctrines of market research were targets of scorn. It's not in the official history, but according to Richard M. Clurman, former chief of correspondents for Time Inc., corporate planners were spectacularly wrong about the magazine business on any number of counts. For one, they failed to foresee the audience appeal of such big-ticket spectator sports as professional football over the country-club games the ad-sales people thought they should be selling in *Sports Illustrated.* Still, Luce stayed the course.

With Luce's death, in 1967, the role of editor-in-chief passed to Hedley Donovan, who had made his mark as managing editor of *Fortune.* With Time Inc.'s growth and diversification—into cable and HBO, for example—the liberal-arts era began to fade. As *The World* tells it, in the mid- and late 1970s "sharp young business-school graduates began working up through the ranks, bringing with them a concern for 'return on equity' and similar performance criteria." Time Inc., according to the official account, "became more structured, more bureaucratized: the entrepreneurial informality was lost."

"A publication depends on a great idea, not there being a market out there.... You start with an idea, rather than trying to get an idea which goes with that market."—Andrew Heiskell, chairman, Time Inc., 1960–80.

IT'S CUSTOMARY IN THE MEDIA BUSINESS THESE DAYS TO fault bigness and the M.B.A. mentality while mythologizing the lone, inspired, "idea-driven" individual. But that's much too simple to be useful. Many mega-companies have been able to innovate and change; IBM and Gannett come to mind. Time Inc. itself has managed some impressive intrapreneurship. One spring day in the early 1970s, Andrew Heiskell encountered an editor in the executive corridors on the thirty-fourth floor of the Time-Life Building and suggested that a magazine about people would be a good idea. T George Harris, the former *Time* correspondent who is now intrapreneuring at *American Health* magazine, argues that saying an organization is bureaucratized really means very little. "Hell, the entire country is run by clerks," he says.

Some of Time Inc.'s current stumbling and fumbling is indeed a function of the system. Munro, Grunwald, and their fellow Time Inc. managers behave like corporate managers. That is, as Harris says, "they perform competently, in ways that keep them out of trouble *within* the company."

The "official story" only hints at the bureaucratic trouble, though the book's very title gives the secret away. The seminary-like environment of Time Inc. is in fact a "world." It produced a narcissistic breed of executives who stayed within the glass walls on West 50th Street all day and were then driven home to the Upper East Side or took their trains to Greenwich, talking to one another or digging deep into their Time Inc. reading. The sloggers at the magazines, meanwhile, remained all but welded to their typewriters (now word processors) and then shuttled off to Chelsea or Yorkville in the dial-a-cabs.

Importance bred self-importance. Success encouraged arrogance. "Entire markets were changing, and aggressive, new competitors were publishing new magazines or repositioning older ones," says a middle-level executive who's planning to leave the company but still does not want to be identified. "Yet in upper management's country-clubby way, it thought it was smarter than anyone else out there." Executives thought Time Inc. know-how could turn around the Washington *Star* and "knock off" the entrenched Washington *Post*. As Christopher Byron tells it, a couple of young Harvard M.B.A.s drew up a publishing map describing untapped markets, and Kelso Sutton plunged ahead with *TV-Cable Week*.

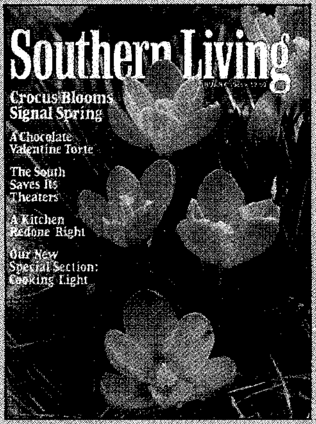
Inseparable from this arrogance was a measure of fear. Unofficial storytellers describe how the executive climate changed at Time when high-tech fever swept through the company. By the early 1980s, Time Inc. cable operations, led by HBO, were bringing in greater revenues than the Magazine Group, which was the company's traditional base of power and prestige. This excited investors, boosted the standings of the video group, principally its head, Gerald Levin—and worried the old magazine guard. "All that HBO money coming into the building scared Sutton and Grunwald," recalls a former Time Inc. editor who was there at the time. "Their fear of loss of dominance led to the search for big new magazines that could be cash cows."

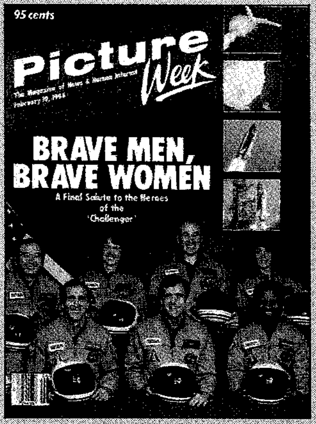
The corporate view took hold that the Magazine Group had to look for the Great White Cow. New magazines had to promise initial circulations of at least 500,000, with the potential of moving up to the 1-million-plus range. Time Inc. could no longer afford to follow the personal tastes and hunches of executives such as Grunwald, who wanted to do a sumptuous monthly called *Quality* ("The Best of Everything"). Instead, it had to find inviting mass markets. Thus, the Magazine Group brought forth *TV-Cable Week*, whose revenues were supposed to surpass those of *Time* magazine. Thus, too, the populist supermarket book, *Picture Week*. There was no need to worry: After all, Time Inc. knew magazines.

TIME TRIALS

Although *Money* is booming and the revived *Life* is finally in the black, Time's magazine division hasn't had a major new success since it launched *People*, twelve years ago. The most recent efforts have ranged from disastrous to tentative, and have been accompanied by cuts in the organization. More are expected.

TV-CABLE WEEK
The NFL's high-flying hotdogs
The busy, Tempestuous life of actress Susan Sarandon


Southern Living
Crocus Blooms Signal Spring
A Chocolate Valentine Torte
The South Saves Its Theaters
A Kitchen Redone Right
Our New Special Section: Cooking Light


95 cents
Picture Week
The Magazine of News & Human Interest
February 10, 1986
BRAVE MEN, BRAVE WOMEN
A Final Salute to the Heroes of the 'Challenger'

RECALL: Picture Week *is back in the shop for "refining."*

NEW YORK • NEW JERSEY • CONNECTICUT
REAL ESTATE
Where to Buy or Rent • The New Style Condominiums • Real Value in the Suburbs • What to Tell the Co-op Board
HOME office.
The magazine for people who work at home
FINANCES
INTERIORS
SERVICES
RESOURCES
HEALTH

NEW LOOK: *The company's latest magazines,* Real Estate *and* Home Office, *have controlled circulations—and a tradey look.*

"I understand some of you were amused because I requested a new ending on a story that I myself had written (or more precisely, excerpted from a correspondent's file). The lesson seems obvious: almost anybody's copy, certainly including the managing editor's, needs editing."— Memo to *Time*-magazine staff from Henry Grunwald, then managing editor.

OF ALL THE CURRENT TIME INC. EXECUTIVES, HENRY Anatole Grunwald stands out on a number of counts. One is birth. He spent the first fifteen years of his life in Vienna, until his family, along with other Austrian Jews, fled the Nazi Anschluss, in 1938. In September 1940, the Grunwalds made their way to New York. Young Grunwald went to NYU, spent his weekends working as a copyboy at *Time*, was elected to Phi Beta Kappa, and shortly after graduation went to work full-time at the magazine. He made the masthead after a formal tryout in November 1945. He was 22.

Yet despite the exotic European background, his was still a *Time* story like many others: Bright young man goes straight from student to journeyman writer and rewriter. Like so many other *Time* people, Grunwald had no wire-service or newspaper training. Rather, they were inducted directly into the priestly order. Like riflemen marking their gunstocks, news-magazine people measure their careers by the number of cover stories they write. Grunwald wrote more than 30 at *Time*. His first was a rush job on the opening of the Nuremberg trials.

The World of Time Inc. reports that Grunwald was a "graceful, versatile and fast" writer. As befits an inside man, he mastered the special newsweekly form, writing with equal parts compression, facts, and flair. In January 1951, at the age of 28, he became *Time*'s youngest senior editor. He showed a literary bent—he once traced the newsweekly principle of organizing information to the French philosophes, and *Time*'s fascination with personalities to Carlyle. Colleagues referred to him as a "Manhattan intellectual," and some of them didn't mean it as a compliment. A longtime associate who is no longer with the company is dismissive: "He can't drive a car, and doesn't know

TRADITIONAL VALUES: *"Like Donovan and Luce, Grunwald is a 'word' person. Like them, too, he is not particularly interested in the numbing language of the number-crunching strategic planners."*

a third-baseman from a quarterback. How can he edit American magazines?"

In fact, Grunwald edited well enough to catch the attention of Luce and Donovan. His instinct for the important questions impressed them. He was a big-picture man, who overcame some of his European pessimism to share in Luce's stained-glass vision of "the American Century." Grunwald proved able to guide *Time* through some uniquely American stories.

For fifteen years, Grunwald paid his dues as a newsweekly senior editor, that grueling, confining, peculiar role of super-rewriter and top editor of the rewriters. *Time* lore holds that when the manuscript for a cover story on anxiety came in unusable, Grunwald salvaged it by dictating 6,000 words overnight—largely out of his own head.

In 1966, Grunwald was positioned by Donovan to take over *Time* magazine. Just as Donovan was trying to move Time Inc. magazines as a group away from Luce's ties to the Republican party and toward a less partisan center, so, too, was Grunwald trying to make *Time*'s news columns less preppy, less smart-alecky, less polemical, and more evenhanded. Donovan made Grunwald managing editor—the top job—in 1968. It was Grunwald's golden age. Over the next nine years, he introduced bylines (belatedly following *Newsweek*'s lead) and started a number of sections, including "Dance," "Behavior," and "Sexes." (He also revived "Show Business.") These rubrics tended to reflect Grunwald's own cosmopolitan interests. As *Time* people saw it, "Henry was *urban*"—in contrast to those business-side colleagues who commuted home to the exurbs. When Donovan retired, in 1979, Grunwald became just the third man since the company's founding in 1923 to hold the title of editor-in-chief.

In his new post, he raised his insider's visibility a bit. He went through a tortured personal passage—his wife's death by cancer—and gradually emerged again as a figure around town. His short, portly figure and slight Viennese accent made some people mistake him for Henry Kissinger, who, as it happens, is a soul mate—in *Weltanschauung* and ego, as well as in appearance. Grunwald began dating and now often escorts the stylish and social Louise Melhado. As a parent, Grunwald is coming to be known as the father of Lisa the novelist, Mandy the political-campaign consultant, and Peter the movie producer.

"These publications have been intended, from the founding of the company, to advance the public interest as well as pay a competitive return on investment." —Hedley Donovan, to the Time Inc. board of directors, 1978.

It's not just Luce's journalistic mantle that Grunwald wears. Time Inc.'s editor-in-chief is independent of the company's chief executive officer, responsible for all editorial content, and answerable only to the board of directors. It's all in a statement written by Donovan and adopted by the directors on December 21, 1978. In upper management, the statement is known as Donovan's Constitution.

Its purpose is to ensure editorial quality and journalistic independence; it's the charter that upholds Time Inc.'s principle of the separation of Church (editorial) and State (the business side). Luce wanted to make sure that the editors weren't pushed around by the publishers. The pact is at once the source of Grunwald's power at Time Inc. and a factor in his own corporate insulation. As much as his personality and turn of mind, it separates him from his State colleagues. Grunwald himself sees a certain irony in his position. "Under Luce, Church and State were *not* separated," he says. "Luce was both pope and emperor."

In the early post-Luce years, with Donovan and Heiskell in their respective roles, the system worked well because of the relationship between the two men and because Time Inc. was still largely a magazine-based company. With the diversification into cable and video, says Grunwald, "the role of the editor-in-chief inevitably changed."

The role changed more than the man. Like Donovan and Luce, Grunwald is a "word" person. Like them, too, he is not particularly interested in the numbing language of the number-crunching strategic planners and market analysts. "Speak to him in CPA talk and he just dials out," says a Time Inc. editor. In a way, Grunwald seems—like others from the old days—above the bottom line. One old-line *Time* executive still describes HBO as "just movies."

The Byron book on *TV-Cable Week* offers a harsh portrait of Grunwald—*in absentia*. Mostly, he comes across as a remote, uninvolved figure. Not so incidentally, *TV-Cable Week* emerges in Byron's book as a project conceived and pushed by the business side. (Grunwald calls the book "semi-fictional.") If the scene is shifted to the traditional magazines that Grunwald knows best, particularly *Time*, then another figure appears. Grunwald *is* the editor-in-chief: "I'm totally in charge of the magazines, the editors and what they print." Then, aware that this might sound presumptuous, he adds, "The managing editors and I are responsible. . . ." The meaning is clear, however.

Yet, more than personality, the accountants' sheets may be working to shift the balance between Church and State. Time Inc. directors, especially those from industry, may find the arrangement at odds with their own experience. As one Time man close to the board explains, "The business people are inclined to think, How can you be a CEO and not have all the officers of the corporation report to you?" Sentiment to amend the Donovan Constitution is palpably in the air.

Another breeching force at work is the State itself. If Donovan and Grunwald were both content to concentrate on the magazines and more or less leave growth and acquisitions to others, then people like Kelso Sutton were more than willing to come forward. Sutton, 46, has got tough press; but at least one Time edit-side person ungrudgingly credits him—and Munro—for the acquisition last year of the Southern Progress Corporation of Birmingham, Alabama. Time Inc. paid $480 million and got *Southern Living*, a monthly with a circulation of more than 2 million. "It was a very smart acquisition from a business point of view," says this editor. "It's an ongoing, growing, targeted magazine. It's ideal for this era of regional and special-interest publishing." And Time has kept its hands off editorially. "No one from the empire has gone down to Birmingham to 'improve' the magazine," says Richard Clurman. "That's conventional practice with most successful operations. But it's a first for Time Inc."

To some people within the company, the Southern Progress deal suggests one future for the magazine group: growth through acquisitions by the business side rather than through new magazines initiated by Time Inc. editors. Fresh magazine ideas and start-ups were part of the franchise of the company's Magazine Development Group, now headed by Marshall Loeb, who reports to Grunwald. In the early 1970s, energies went into the start-ups of *Money, People,* and the revived *Life*. With *Picture Week* back for repairs, Grunwald says the group is in "one of its waning phases."

Nevertheless, two of its ideas will get exposure this spring as "controlled circulation" magazines—publications mailed free to desirable lists. One is *Home Office*, for upscale folks who work out of their own homes. The other is *Real Estate*, an illustrated magazine of choice town and country properties in the New York–New Jersey–Connecticut area. Like *People, Real Estate* grew out of an Andrew Heiskell observation that a lot of readers look at the pictures of luxury homes in the back pages of *The New York Times Magazine* and *New York*.

The tentative nature of these ventures—in addition to being given away, there's no firm plan for regular publication—suggests minimal confidence in their viability. One Time Inc. editor scorns both magazines as "jokes . . . P.R. smoke screens to show the company is doing something amid all its bad press."

Future scenarios for other operations of the corporation are no clearer than *Home Office*'s or *Real Estate*'s eventual fate. Because no one from *Discover* magazine was affected by the new staff cuts, some Time Inc.'ers predict that the magazine will soon be dumped. Grunwald denies this. Others say that it would create too much bad press for *Discover* to be abandoned so soon after the *Picture Week* troubles.

In the cable-video operations, HBO's earnings and subscription rate remained sluggish, although still impressive, in 1985. Some 14.6 million subscribers took the service last year, but the continuing popularity of video rentals seems sure to affect the number of TV viewers who will choose to pay for a monthly package of movies via cable when they can pick them up on increasingly inexpensive cassettes. Against this day, Munro continues to try to add to Time Inc.'s high-tech position; as part of a consortium, Time Inc. is currently trying to acquire Group W Cable, Inc.

PRINCESS CAROLINE: Scenes from a marr
TIME
AFRICA'S WOES
Coups, Conflict And Corrupti

TOUGH PRESS: *Video man Levin (left), magazine man Sutton.*

The biggest acquisition deal so far, of course, would involve Time Inc. as the acquiree rather than the acquirer, as part of a friendly merger. A series of executive talks have taken place in recent years, and a merger-rumor-of-the-month club thrives within the Time-Life Building. "First, we were going to be the Coca-Cola magazines," a young corporate manager says. "Then the CBS magazines, and then the Gannett magazines. The hot new one is Gulf & Western."

The expert opinion is divided on the merger issue. Some claim it may happen in two years, and certainly within five. Time Inc. stock, now selling at around 60, is underpriced, or so the argument goes. The "meltdown" value of the properties—jewels like *Time* and *People*—suggests a price around 110. A second opinion, from within the company, advocates caution. "The hype is high, and media stocks have taken off," says an analyst. "But in a few years the market will cool out."

Of all the prospective partners, though, Gannett and its hard-driving president, Allen Neuharth, are the most intriguing, if not "important." "Al Neuharth isn't a banker or industrialist," says Richard Clurman. "He's a publisher. Who do you think will be in charge of the magazines then?"

"Journalism can never be silent: that is its greatest virtue and greatest fault. It must speak and speak immediately. . . . Time *has spoken once a week for 60 years and, in so doing, has often been wrong—but, we hope, more often right."*—Henry Grunwald on the occasion of *Time* magazine's sixtieth anniversary.

FOR THE NEXT TWO YEARS, HENRY GRUNWALD WILL BE running the editorial side of Time Inc.'s magazines. And in the Time Inc. churchly tradition, he will be leaving the broader financial initiatives to the State. As for what some at Time call the apostolic succession, Grunwald mildly says that he "expects to have a say." He appears noncommittal about the future of the independent editor-in-chief: "I don't think you can freeze the system in place."

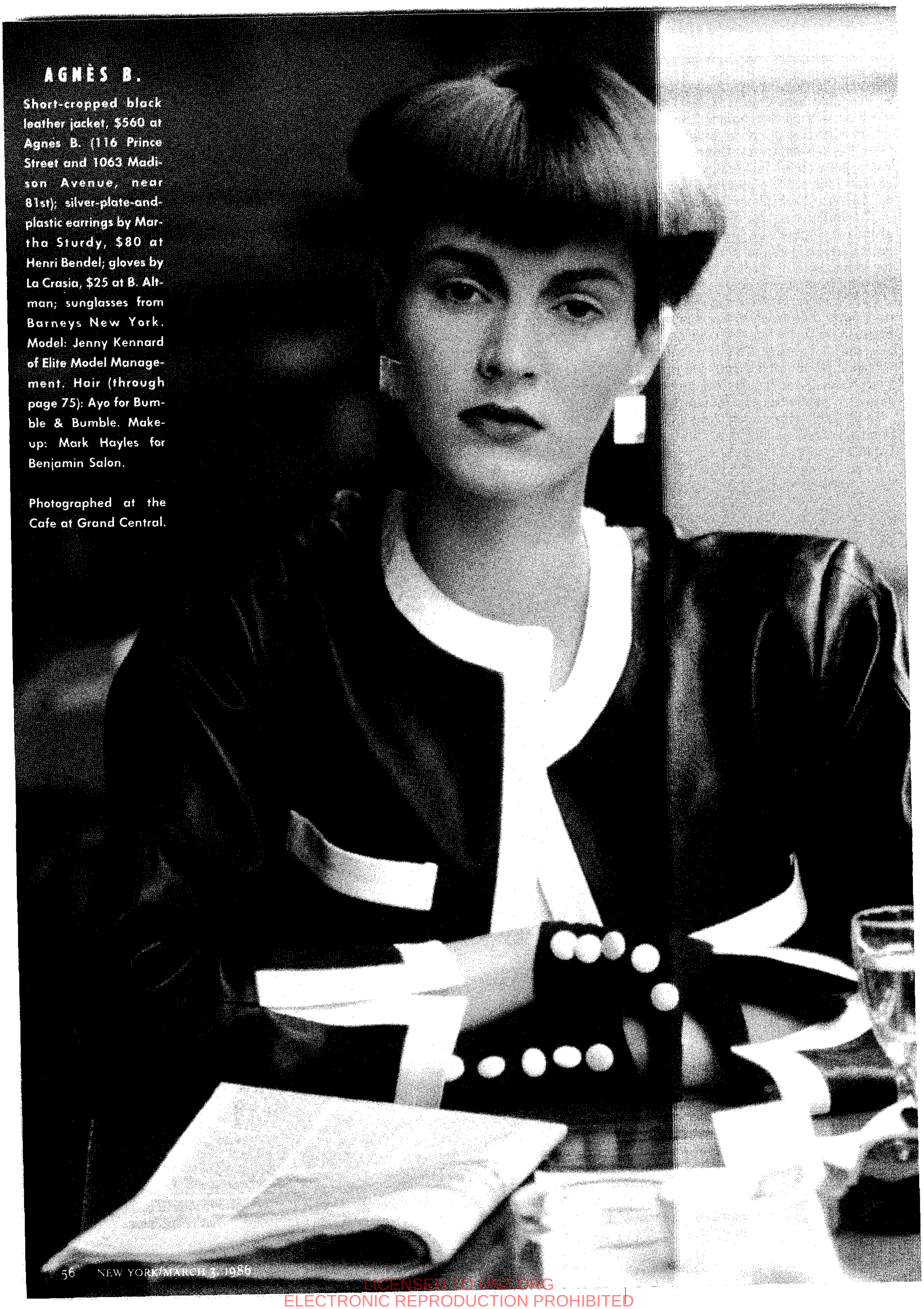
Tellingly, in the waning period of his Time Inc. career Grunwald has in effect returned to the period of his greatest editorial energy. In his "total" control and attention to the Time Inc. Magazine Group, *Time* always seemed first among equals. This may be, not because he cared less about sports, or personalities, or finances, or science, but because his continuing passion has been for the words, sentences, paragraphs, and covers of *Time*. That's where his heart has been since his early twenties.

After such a prolonged love affair, it's not so surprising that Grunwald has become, once again, the super-managing editor of *Time*. When Grunwald moved up to editor-in-chief, Ray Cave, an extremely able editor from *Sports Illustrated*, took over as managing editor of *Time*. As if in pointed welcome, he was handed a newly designed *Time*—a redo supervised by Grunwald. Still, Cave performed exceptionally well, and last October was rewarded by promotion to Grunwald's number-two man. In Cave's place, Grunwald named Jason McManus, a quintessential *Time* insider. McManus was Grunwald's man in a way that Cave could never have been. "Ray came from *Sports Illustrated*, so he was an 'outsider' at *Time*," says an editor who has since left the company. "Cave tried, but he could never make *Time* his magazine. Now Henry is running it again."

Grunwald probably never left *Time* in spirit. Now, as he prepares for the succession and gives thought to his summa, his big-picture perspective might have to contend with his healthy sense of self. Grunwald and Munro are likely to get mixed reviews for their corporate stewardship. They strengthened the centerpiece magazines—*Time, Sports Illustrated,* and *People*—and turned *Money* into a hit. But the others are nowhere as well off; and then there are the highly publicized failures.

The knack for starting new magazines that click both as journalism and as business—the very quality that made Time Inc. what it was in the earlier days—seems lost now. Time Inc. is important today and will be tomorrow, but there's a sense of diminishment about the place. A writer with considerable outside experience recalls the excitement she felt upon entering the Time-Life Building on her first day. "I thought, This is it—the tops!" she says. Then Time Inc. turned out to be as fallible as any other place she had worked. That's not exactly what Henry Luce had in mind. ▬

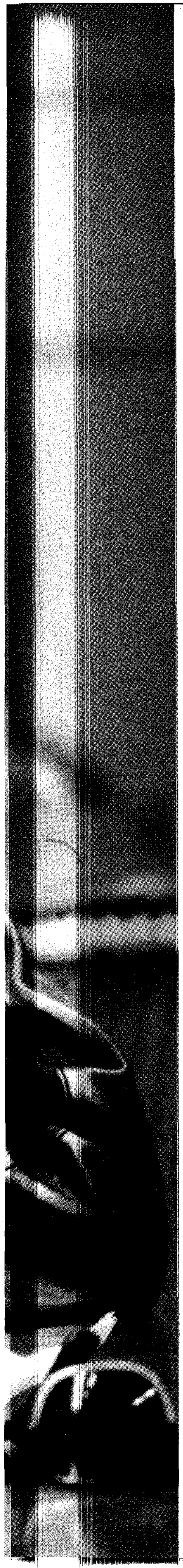
Photograph by Larry Barns.



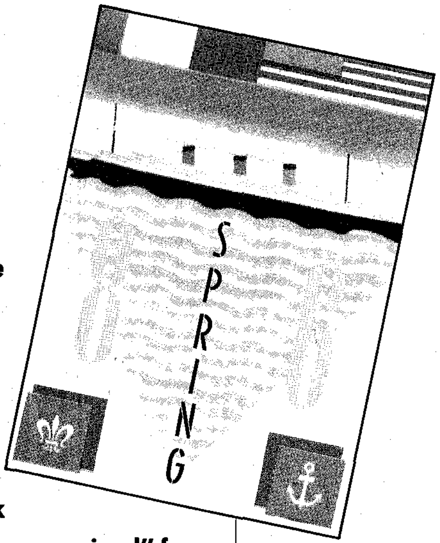
AGNÈS B.

Short-cropped black leather jacket, $560 at Agnes B. (116 Prince Street and 1063 Madison Avenue, near 81st); silver-plate-and-plastic earrings by Martha Sturdy, $80 at Henri Bendel; gloves by La Crasia, $25 at B. Altman; sunglasses from Barneys New York. Model: Jenny Kennard of Elite Model Management. Hair (through page 75): Ayo for Bumble & Bumble. Make-up: Mark Hayles for Benjamin Salon.

Photographed at the Cafe at Grand Central.



SUBTLE MOVES



BY

WENDY GOODMAN

The more complicated a woman's life, the more efficiency she needs in her clothing. On the go, from breakfast to the boardroom to the bedroom and back, she needs fashion that functions. Don't misunderstand: We're not talking about that apocryphal little black dress that spends the day behind a desk and gets "accessorized" for a night at the theater. We're talking about informed clothing choices, where confidence is everywhere in evidence.

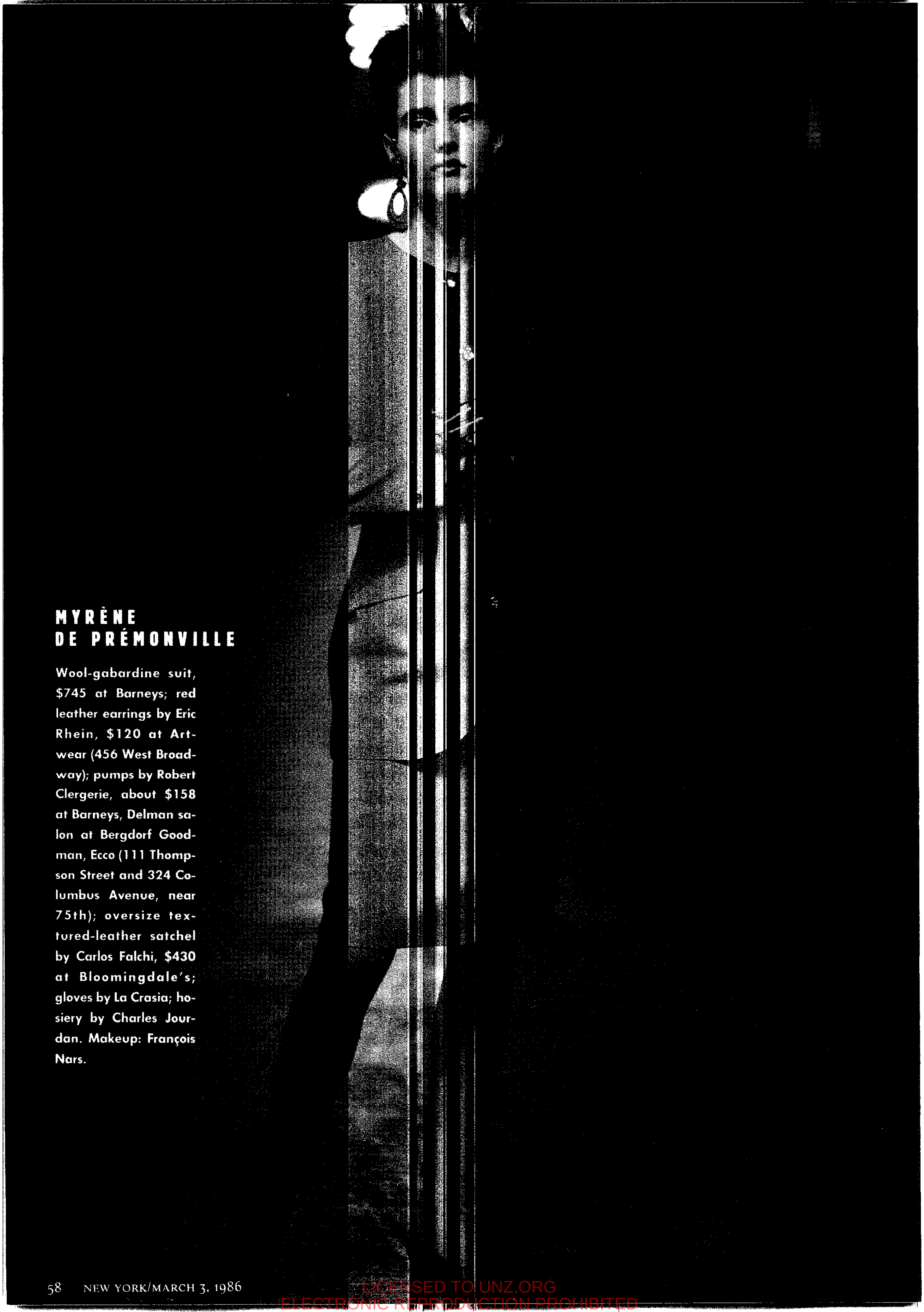
Finding streamlined fashion means looking beyond the labels. As mad a genius as Jean-Paul Gaultier seems to be, he never forgets he's a master tailor whose blazers win bravos from the mightiest matrons. Valentino is about as *haute* as couture gets, but his sophisticated sportswear can battle it out in the courtroom and the car pool as well. Shrug on Saint Laurent's leather trench coat and you're on your way—via Conrail or the Concorde.

Economy in impact dressing means that the broad strokes are contained in the clothes themselves. But the refined looks that say spring 1986 sacrifice nothing in femininity. They speak volumes about women who are moving quickly through exciting lives, quietly in command.

PHOTOGRAPHED BY

MICHAEL O'BRIEN

Fashion associate:
Valarie Ebeier.
Fashion assistants:
Mary Braeunig,
Brigitte Burnett,
Michael Eisenhower,
and Lisa Schifter
Greenberg.



MYRÈNE
DE PRÉMONVILLE

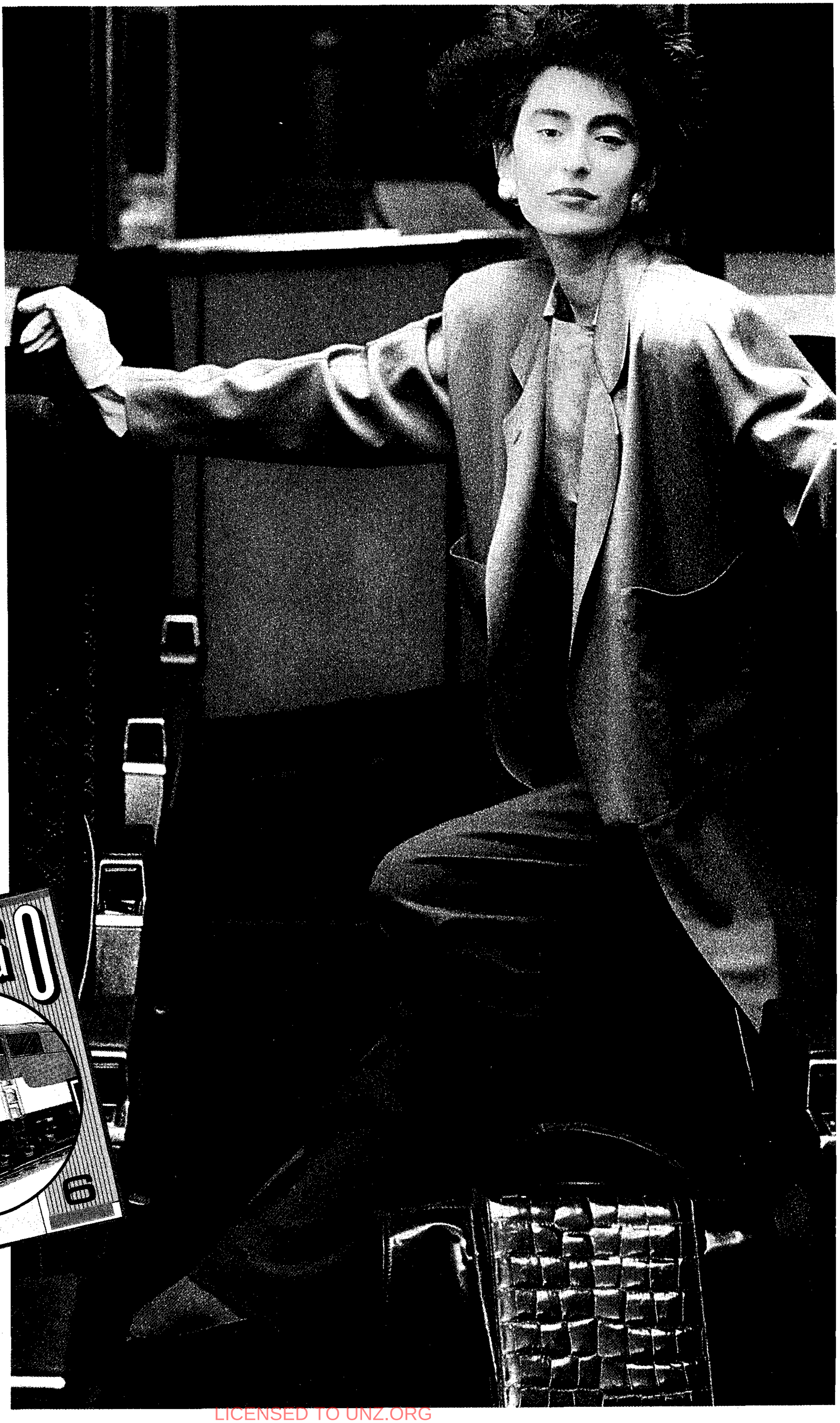
Wool-gabardine suit, $745 at Barneys; red leather earrings by Eric Rhein, $120 at Artwear (456 West Broadway); pumps by Robert Clergerie, about $158 at Barneys, Delman salon at Bergdorf Goodman, Ecco (111 Thompson Street and 324 Columbus Avenue, near 75th); oversize textured-leather satchel by Carlos Falchi, $430 at Bloomingdale's; gloves by La Crasia; hosiery by Charles Jourdan. Makeup: François Nars.

LUCIANO SOPRANI

Wool-gabardine jacket, $540, and pants, $200, and silk blouse, $240, at Linda Dresner (484 Park Avenue, near 58th), Rita Jamie (150 East 72nd Street), Veneziano (819 Madison Avenue, near 68th); *faux*-turquoise-and-silver earrings by Marla Buck, $50 at Charivari Workshop (441 Columbus Avenue, at 81st); crocodile flats, $460 at Manolo Blahnik (15 West 55th Street); crocodile shoulder bag by Kleinberg Sherrill, $2,900 at Barneys; leather gym bag, $300 at Peter Barton (24 West 55th Street); gloves by La Crasia. Model: Caroline Ellen of Click. Makeup: François Nars.

ON THE GO

8 6



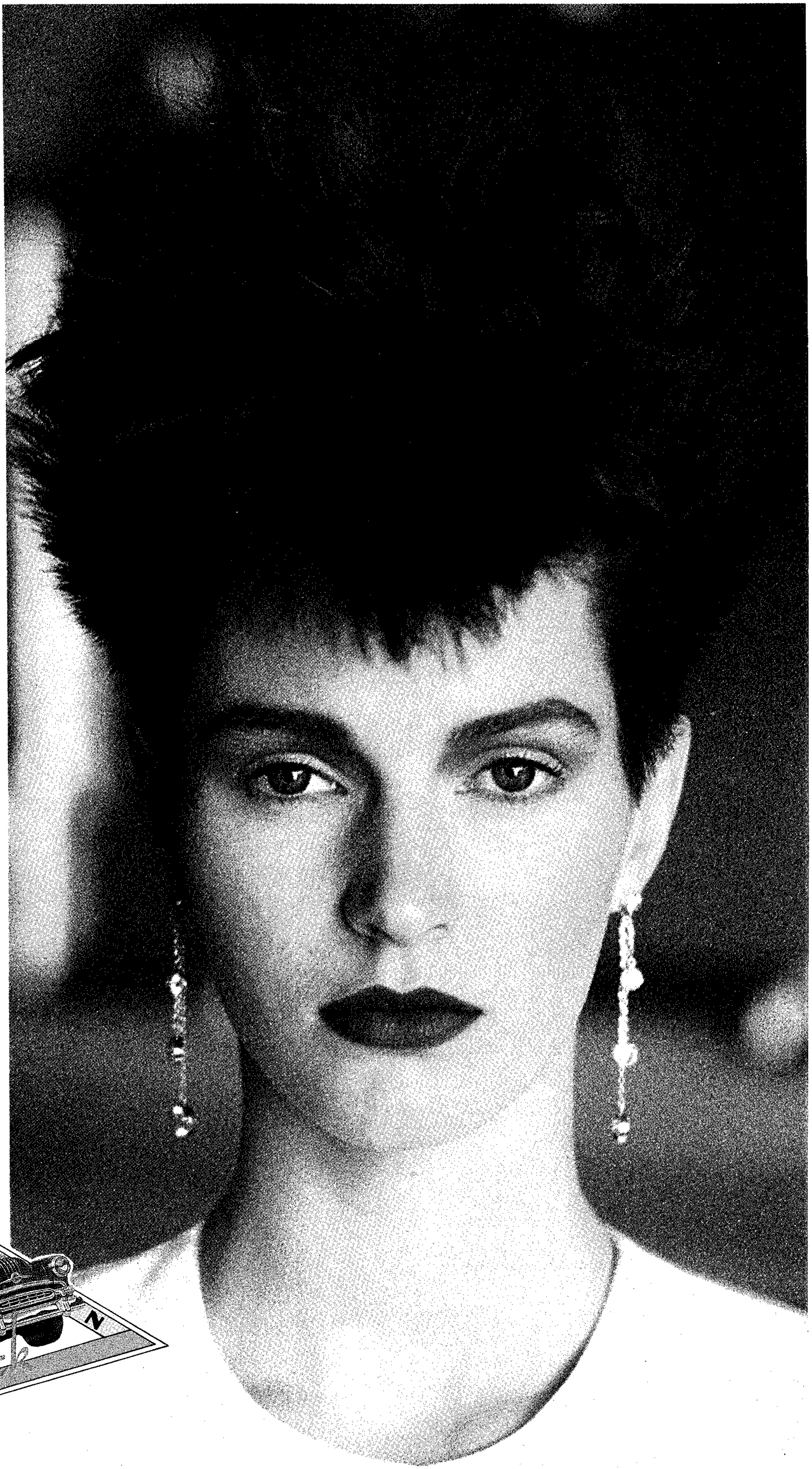
Photographed on the Metroliner at Penn Station.

GIORGIO ARMANI

From Emporio Armani: glen-plaid viscose jacket, $350, navy wool-gabardine skirt, $95, white viscose shirt with cotton-knit trim, $125, at Giorgio Armani Boutique (815 Madison Avenue, near 68th). Debra Fine Yohai's plastic earrings, $30 at Altman's in April. Hosiery by Hue. Makeup: François Nars.

HOWARD PARTMAN

Collarless cotton-and-acetate jacket, $425 at San Francisco Clothing (975 Lexington Avenue, near 71st); silver-and-cubic-zirconia earrings by Katherine Post, $237.50 in early March at Bloomingdale's. Makeup: Mark Hayles for Benjamin Salon.



MAUD FRIZO

Spectator pumps, $24
at Maud Frizon (49 Ea
57th Street); leathe
satchel, $750 at La Bc
gagerie (727 Madiso
Avenue, near 64th
gloves by Naomi Misle

BILL BLASS

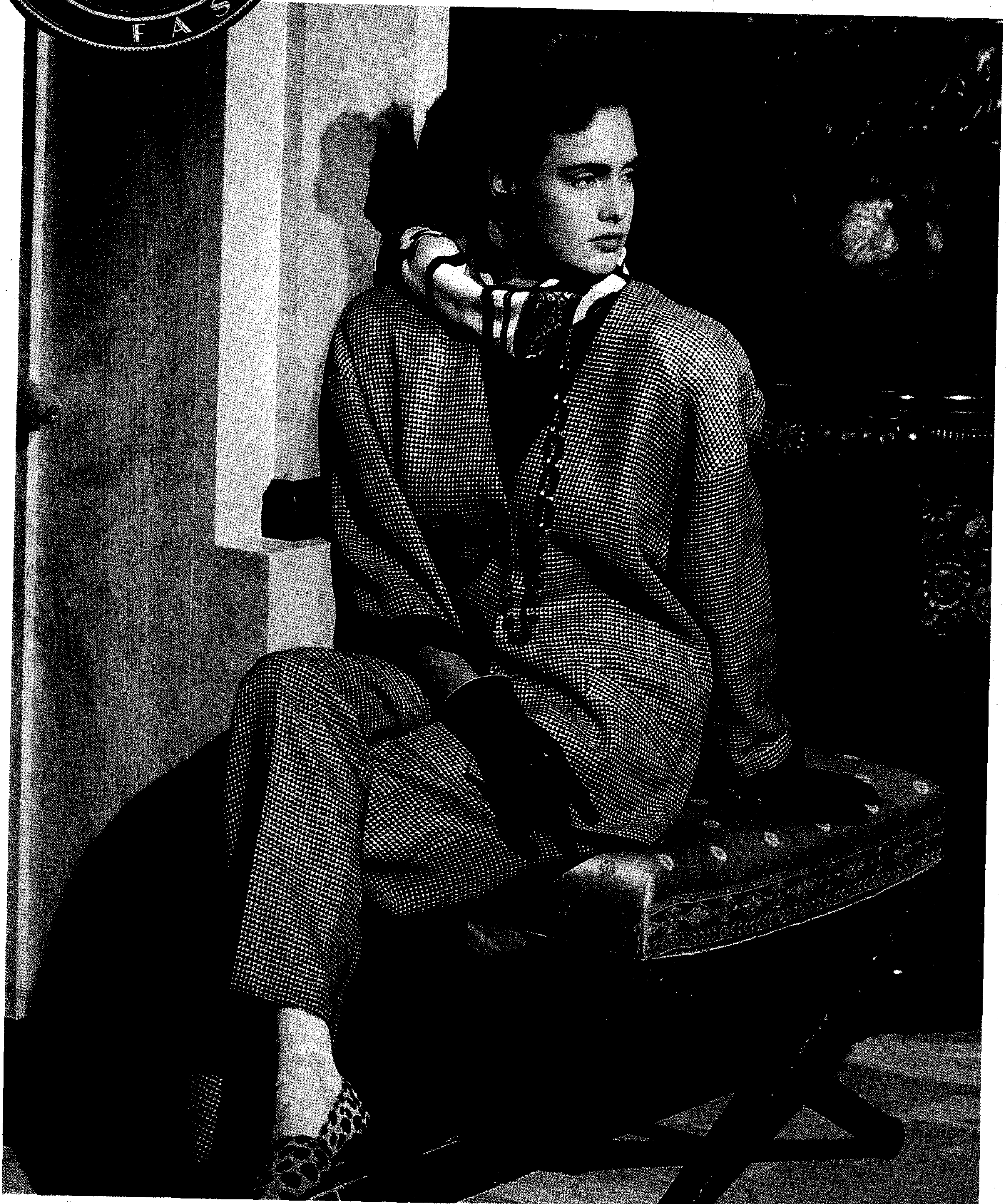
Wool-jersey jacke
dress, $1,850 at Marth
(475 Park Avenue, a
58th) and Saks Fift
Avenue; white strav
breton by Kokin, $64 a
Lord & Taylor; *faux*
pearl-and-gold-ear
rings by Gerard E. Yos
ca, $75 at the Best Eve
(1014 Lexington Ave
nue, near 72nd)
gloves by La Crasia
Model: Stella of Paul
ine's. Makeup: Françoi
Nars.

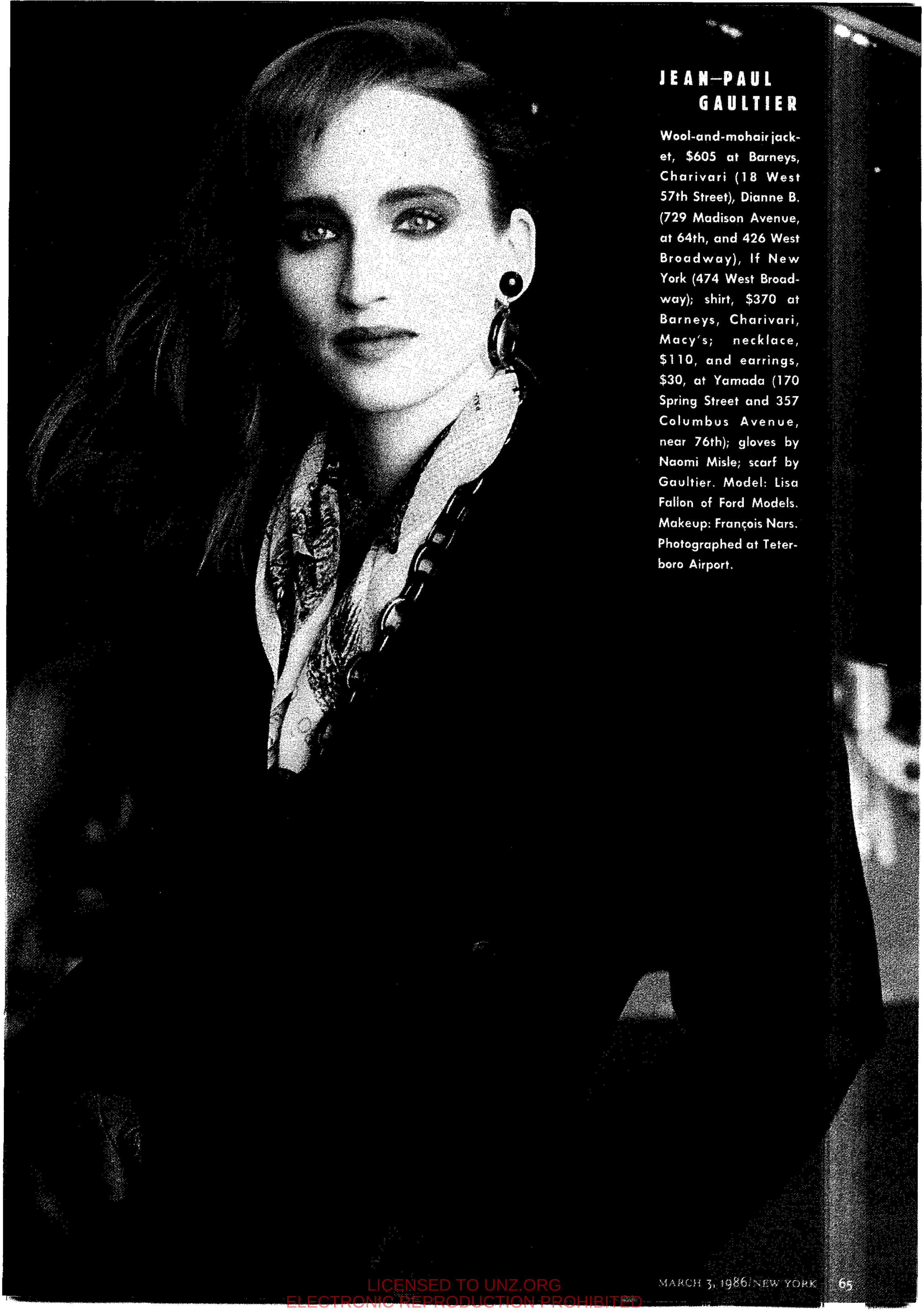
Photographed at th
V.I.P. Heliport.

ON THE GO
NEW
YORK

MARY ANN RESTIVO

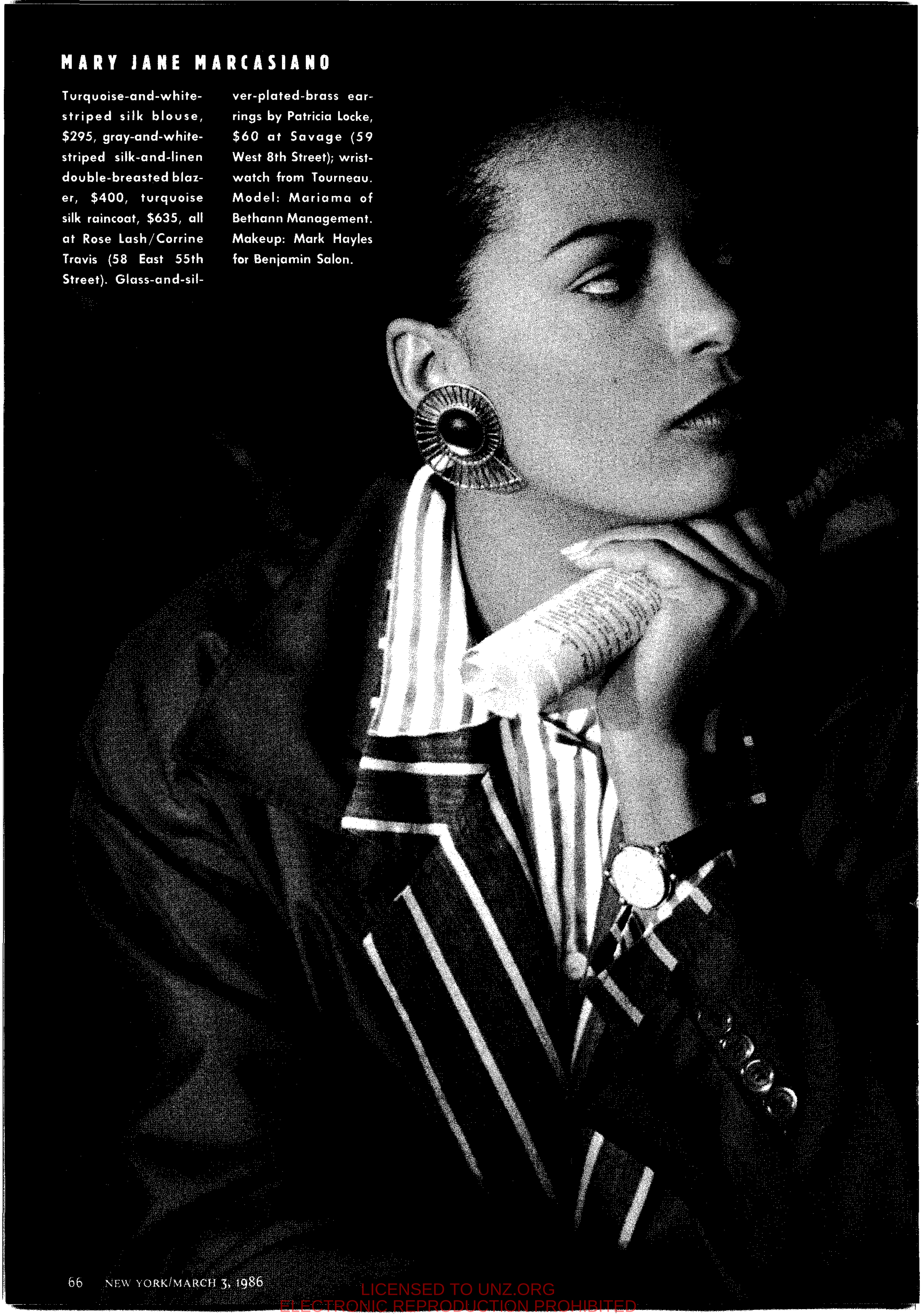
Linen jacket, $300, pants, $170, and T-shirt, $90, at Bergdorf's and Lord & Taylor (jacket only, Bloomingdale's and Macy's); silk scarf, $185 at Roger Vivier (965 Madison Avenue, near 75th); shoes, $240 at Vittorio Ricci II (404 Columbus Avenue, near 79th); Stephen Dweck's hematite-and-onyx necklace, $370 at Jimmy's (1226 King's Highway, Brooklyn) and Mishon Mishon (140 East 59th Street); his onyx-and-mother-of-pearl earrings, $210 at Bendel's; gloves by La Crasia; socks by Ralph Lauren. Model: Lucy Cunningham of Click. Makeup: Mark Hayles for Benjamin Salon.





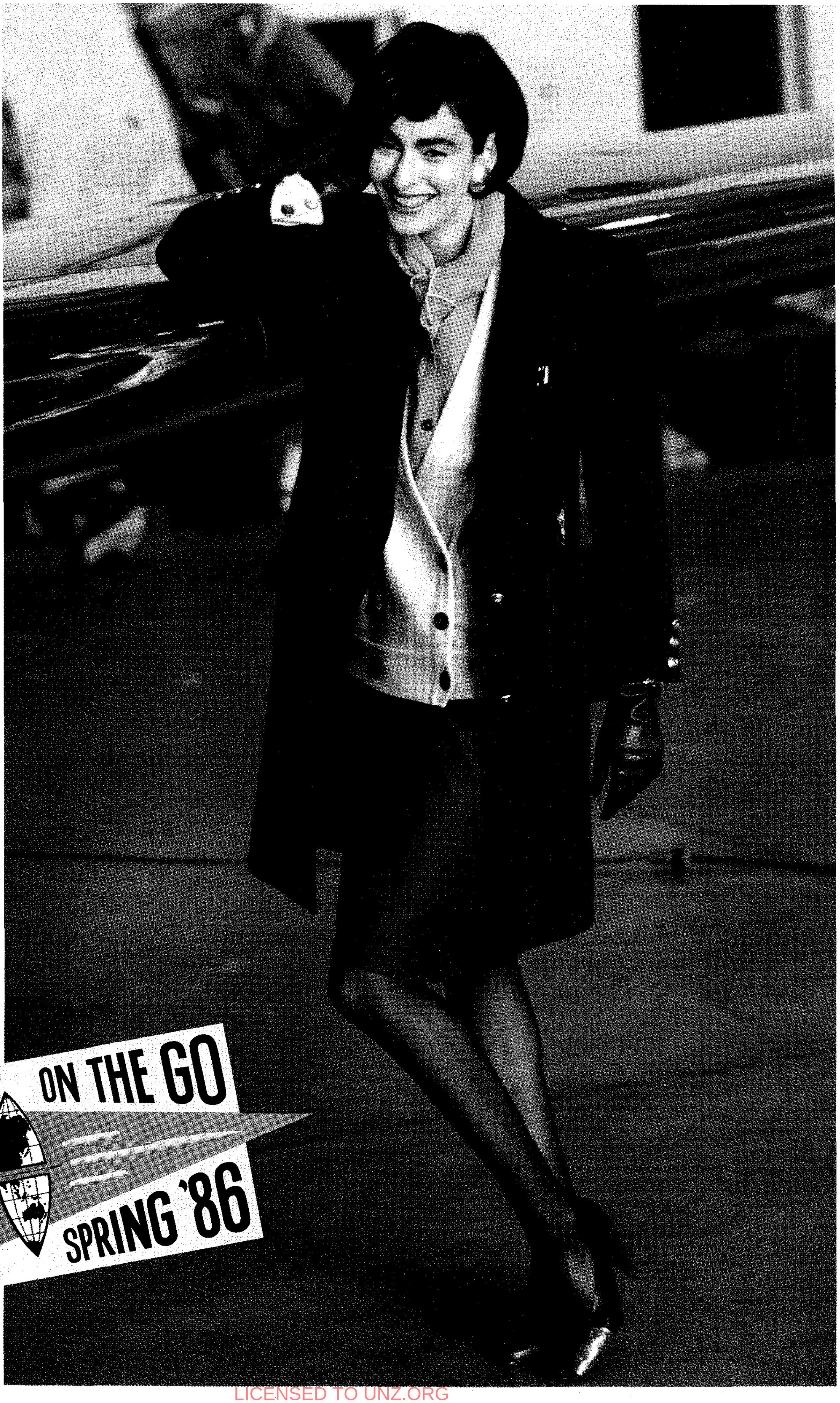
JEAN-PAUL GAULTIER

Wool-and-mohair jacket, $605 at Barneys, Charivari (18 West 57th Street), Dianne B. (729 Madison Avenue, at 64th, and 426 West Broadway), If New York (474 West Broadway); shirt, $370 at Barneys, Charivari, Macy's; necklace, $110, and earrings, $30, at Yamada (170 Spring Street and 357 Columbus Avenue, near 76th); gloves by Naomi Misle; scarf by Gaultier. Model: Lisa Fallon of Ford Models. Makeup: François Nars. Photographed at Teterboro Airport.



MARY JANE MARCASIANO

Turquoise-and-white-striped silk blouse, $295, gray-and-white-striped silk-and-linen double-breasted blazer, $400, turquoise silk raincoat, $635, all at Rose Lash/Corrine Travis (58 East 55th Street). Glass-and-silver-plated-brass earrings by Patricia Locke, $60 at Savage (59 West 8th Street); wristwatch from Tourneau. Model: Mariama of Bethann Management. Makeup: Mark Hayles for Benjamin Salon.



LENTINO
vy wool double-knit
at, $1,005, yellow
shmere double-
easted cardigan,
30, gray flannel
rt, $290, and blue
en V-necked blouse,
45, at Barneys,
rgdorf's, Valentino
utique (825 Madison
enue, near 69th).
k-chiffon scarf by
n Jacobus, $36 at
Sailly's (490 Sixth
enue, near 12th)
d Sunday in New
k (347 West Broad-
ay); Steve Vaubel's
ld-plated earrings,
00 at Artwear; shoes
Claude Montana for
phane Kélian, $175
Stephane Kélian
2 Madison Avenue,
ar 62nd); gloves by
Crasia. Crocodile
g, $1,800 at Loewe
ens in early March
711 Madison Ave-
e, at 63rd). Makeup:
nçois Nars.
otographed in front
an E.A.F. Learjet at
erboro Airport.

ON THE GO
SPRING '86

Makeup: Mar
Hayles for
Benjamin Sal

DIEGO DELLA VALLE

Dark-teal patent flats, $126 at Bloomingdale's; hosiery by Fogal.

SUSAN BENNIS WARREN EDWARDS

Striped silk flats, $275 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th); hosiery by Charles Jourdan.

TRAILWAYS
ON THE GO

SAINT LAURENT RIVE GAUCHE

Black leather trench coat, $2,185 at Bloomingdale's and Saint Laurent Rive Gauche (855 Madison Avenue, near 70th); cashmere scarf by Agnona, $235 to order at Elizabeth Arden (691 Fifth Avenue, near 54th); earrings of black agate and tinted ivory by Stephen Dweck, $270 at Mishon Mishon and Jimmy's, to order at Barneys; gloves by Carlos Falchi.

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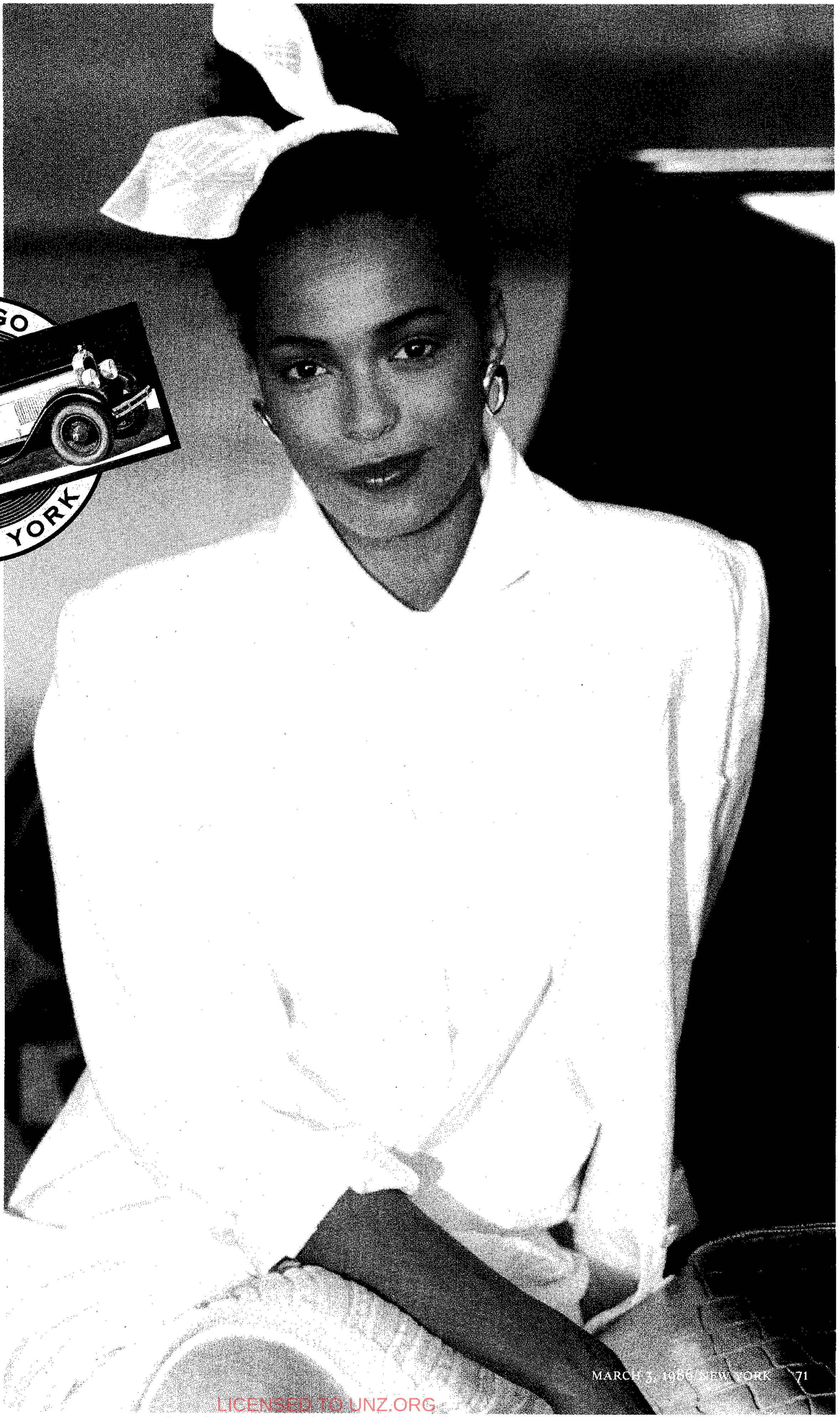
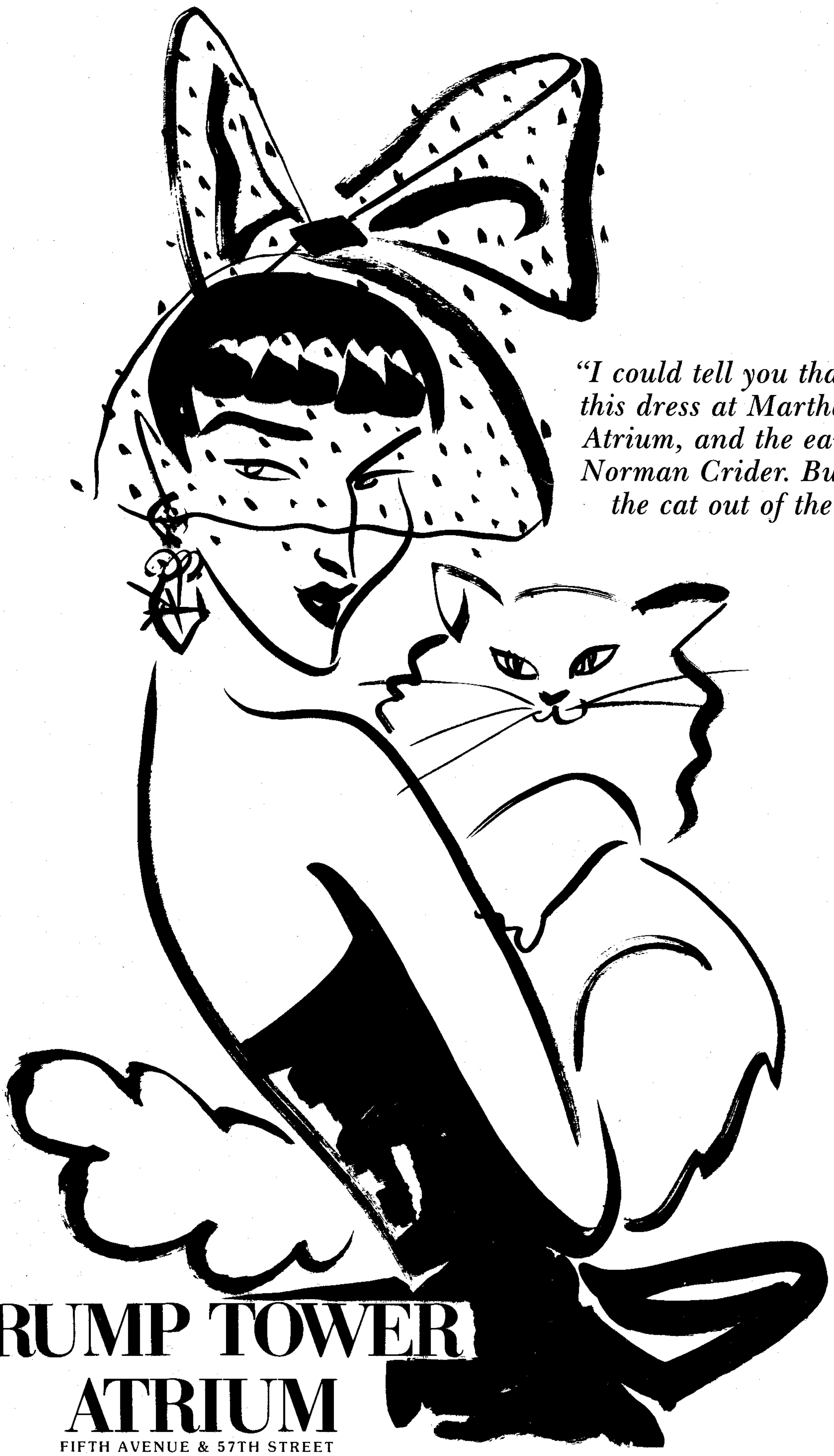
ON THE GO
NEW YORK



RONALDUS SHAMASK

White linen dress with cotton cable-knit skirt, $395, and white linen-and-cotton-knit jacket, $415, at Saks; silver-plate earrings, $10 at Gindi (153 East 57th Street); pressed-leather bag by Carlos Falchi, $310 at Saks. Makeup: Mark Hayles for Benjamin Salon.

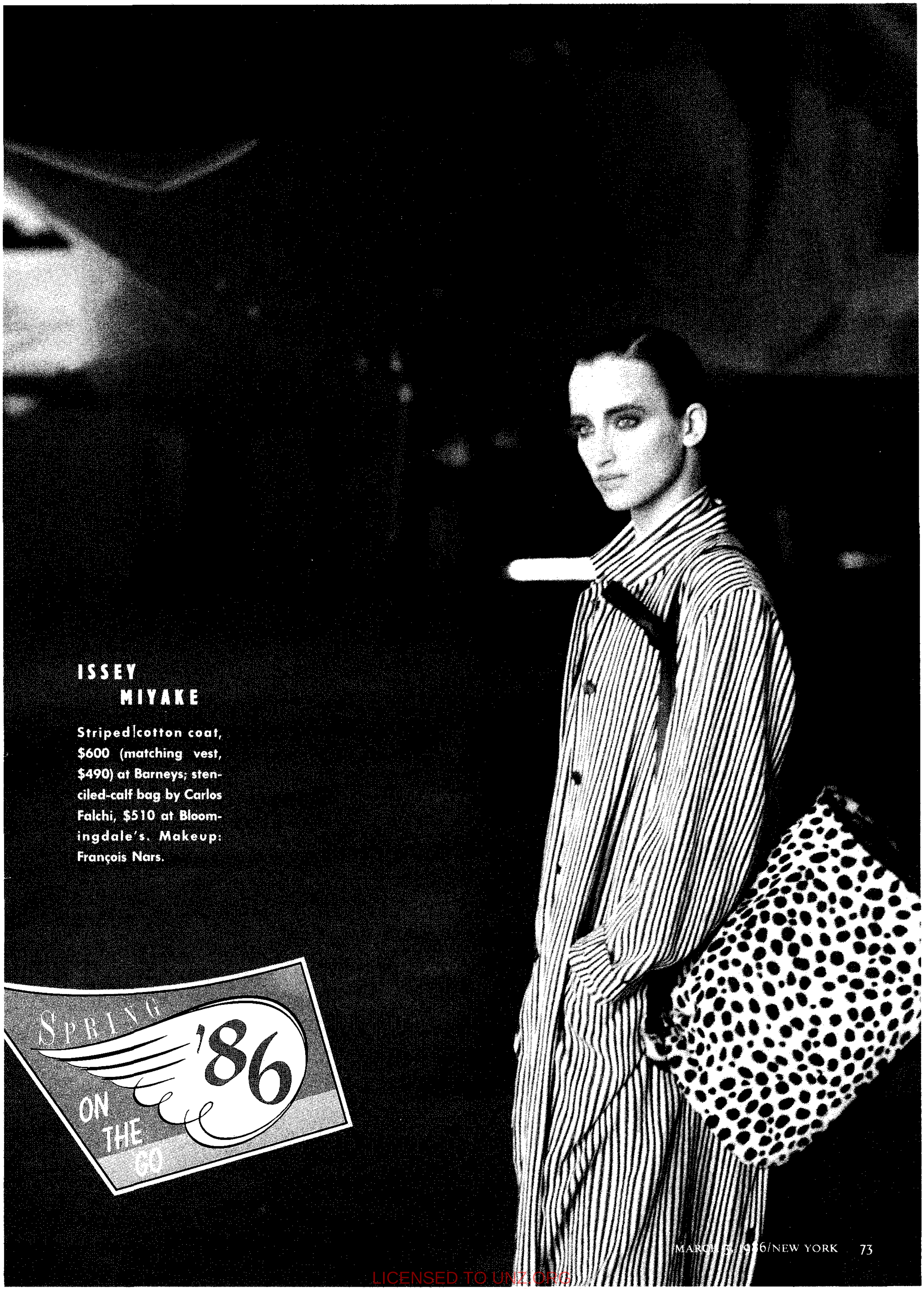
Photographed at Hoboken Terminal.



"I could tell you that I found this dress at Martha's in the Atrium, and the earrings at Norman Crider. But why let the cat out of the bag?"

TRUMP TOWER ATRIUM

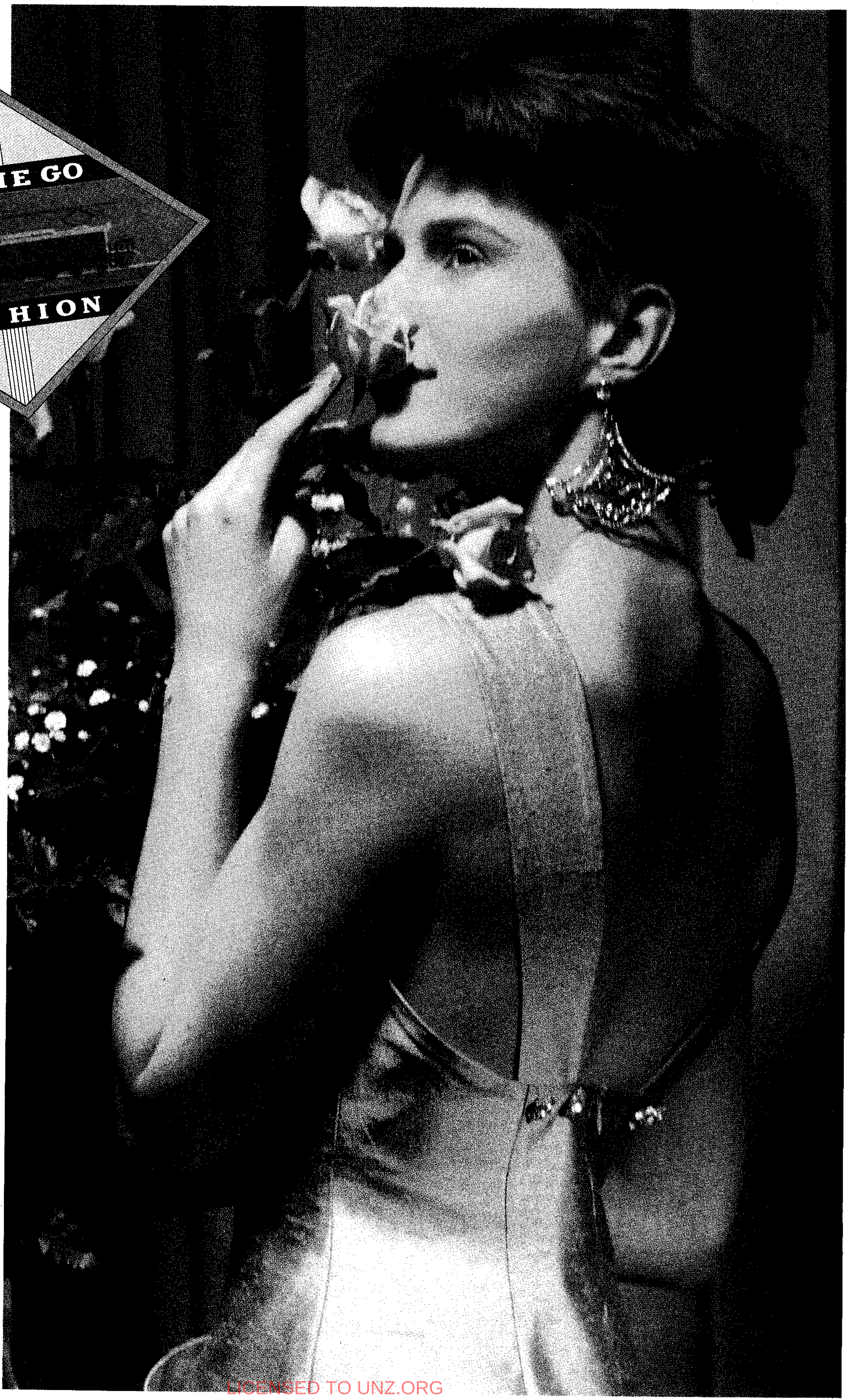
FIFTH AVENUE & 57TH STREET



ISSEY MIYAKE

Striped cotton coat, $600 (matching vest, $490) at Barneys; stenciled-calf bag by Carlos Falchi, $510 at Bloomingdale's. Makeup: François Nars.

ON THE GO FASHION



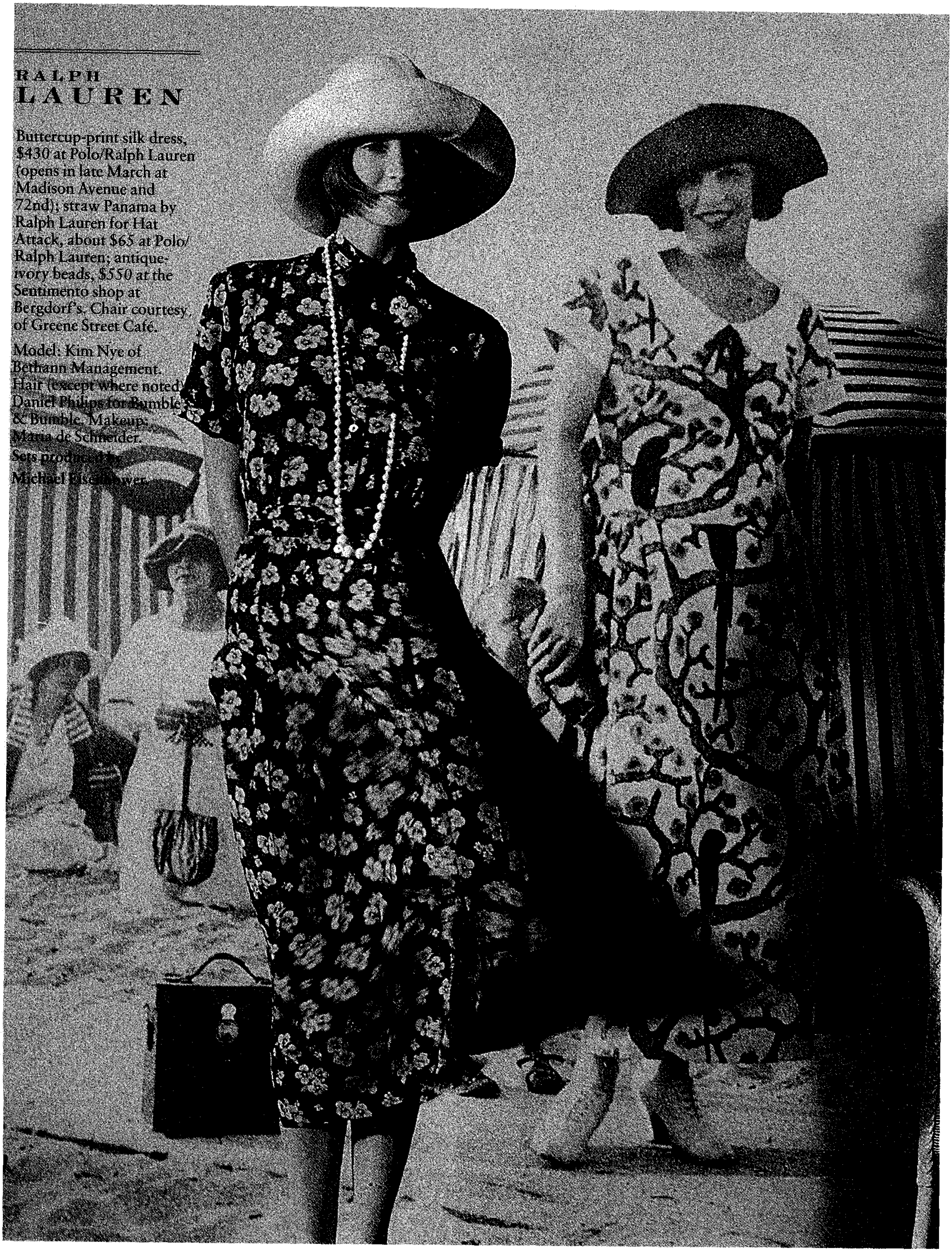
JUDYTH VAN AMRINGE

Gold silk scarf trimmed with rhinestones and *faux* pearls, $650 at Therapy (799 Madison Avenue, near 67th); gold-plate earrings, $30 at Susanne Bartsch (456A West Broadway). Makeup: Mark Hayles for Benjamin Salon.

ALICE ROTELL

Mint-green silk-shantung cocktail dress, $350 at Charivari (257 Columbus Avenue, at 72nd); silver-and-cubic-zirconia earrings by Katherine Post, $240 in early March at Bloomingdale's. Makeup: Mark Hayles for Benjamin Salon.

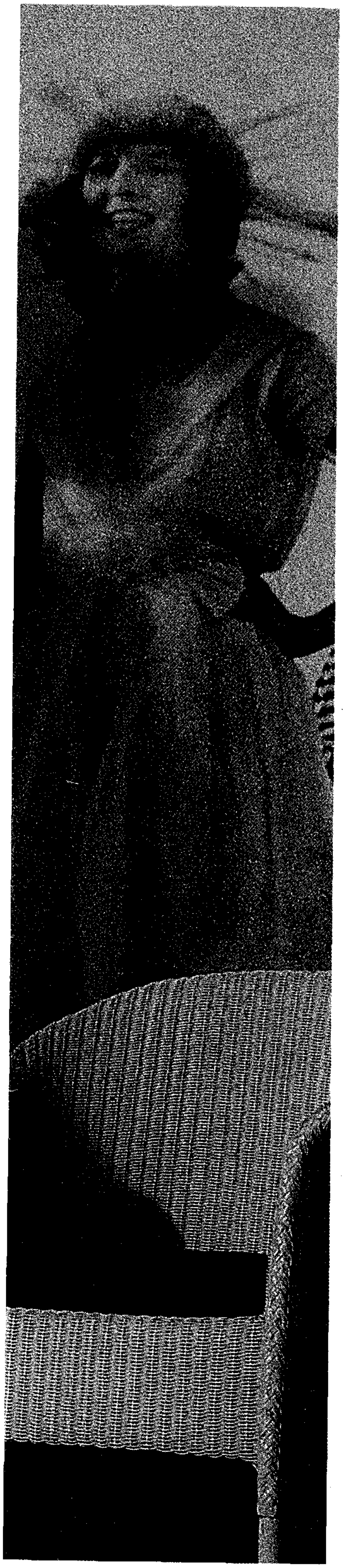
Photographed at the Lowell Hotel.



RALPH LAUREN

Buttercup-print silk dress, $430 at Polo/Ralph Lauren (opens in late March at Madison Avenue and 72nd); straw Panama by Ralph Lauren for Hat Attack, about $65 at Polo/Ralph Lauren; antique-ivory beads, $550 at the Sentimento shop at Bergdorf's. Chair courtesy of Greene Street Café.

Model: Kim Nye of Bethann Management. Hair (except where noted) Daniel Philips for Bumble & Bumble. Makeup: Maria de Schneider. Sets produced by Michael Eisenhower.



BACK TO THE FUTURE

Where does truly modern clothing come from? Sometimes from the past, from images that have endured in a designer's mind. Sometimes from art or nature or even the pace of contemporary life. All designers acknowledge outside influences. While some seem obvious, some are oblique, and still others are ultimately mysterious.

For Ralph Lauren, the innocence of the twenties has inspired frocks that could be worn by Zelda Fitzgerald on the French Riviera. The Duchess of Windsor's sophistication and sureness of style move Bill Blass. Donna Karan has always felt the presence of the sensuous sculptures made by her husband, artist Stephan Weiss.

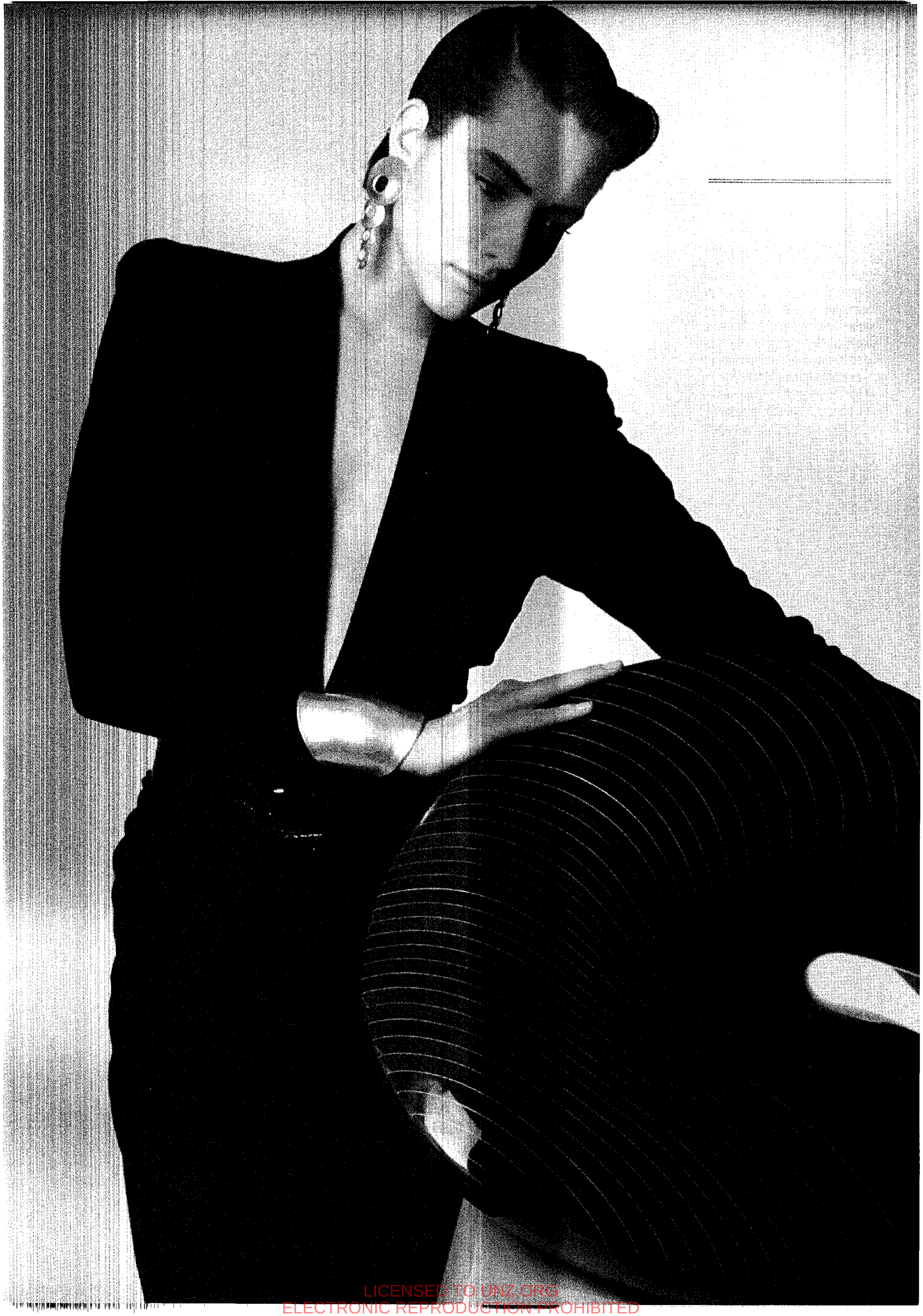
The persistent image in Oscar de la Renta's mind is the paradigm lady, picture-perfect and elegant. It's an on-the-go woman who wears the sleek sportswear designed by Louis Dell'Olio for Anne Klein.

Fabric, the stuff of fashion, is a constant source of inspiration for Giorgio Armani, who continues to juxtapose surprising materials. Calvin Klein, a master of understatement, pares form and detail down to basics, letting the luxuriousness of natural fabrics carry the day. Willi Smith and Geoffrey Beene claim more eclectic influences. It's the richness of African tradition that Smith looks to. And Beene? He confesses that he's obsessed with the geometry of orchids.

PHOTOGRAPHED BY
TORKIL GUDNASON

BILL BLASS

Pale-blue tucked-silk-crêpe tea dress, $2,750 at Bergdorf's, Bloomingdale's, Martha, Saks; pearl-and-diamond earrings, $112,000, and pearl necklace with diamond clasp, $73,600, by Cartier; gloves by Bill Blass. Painting of the Duchess of Windsor by Michaele Vollbracht. Model: Pam Ross of Click.



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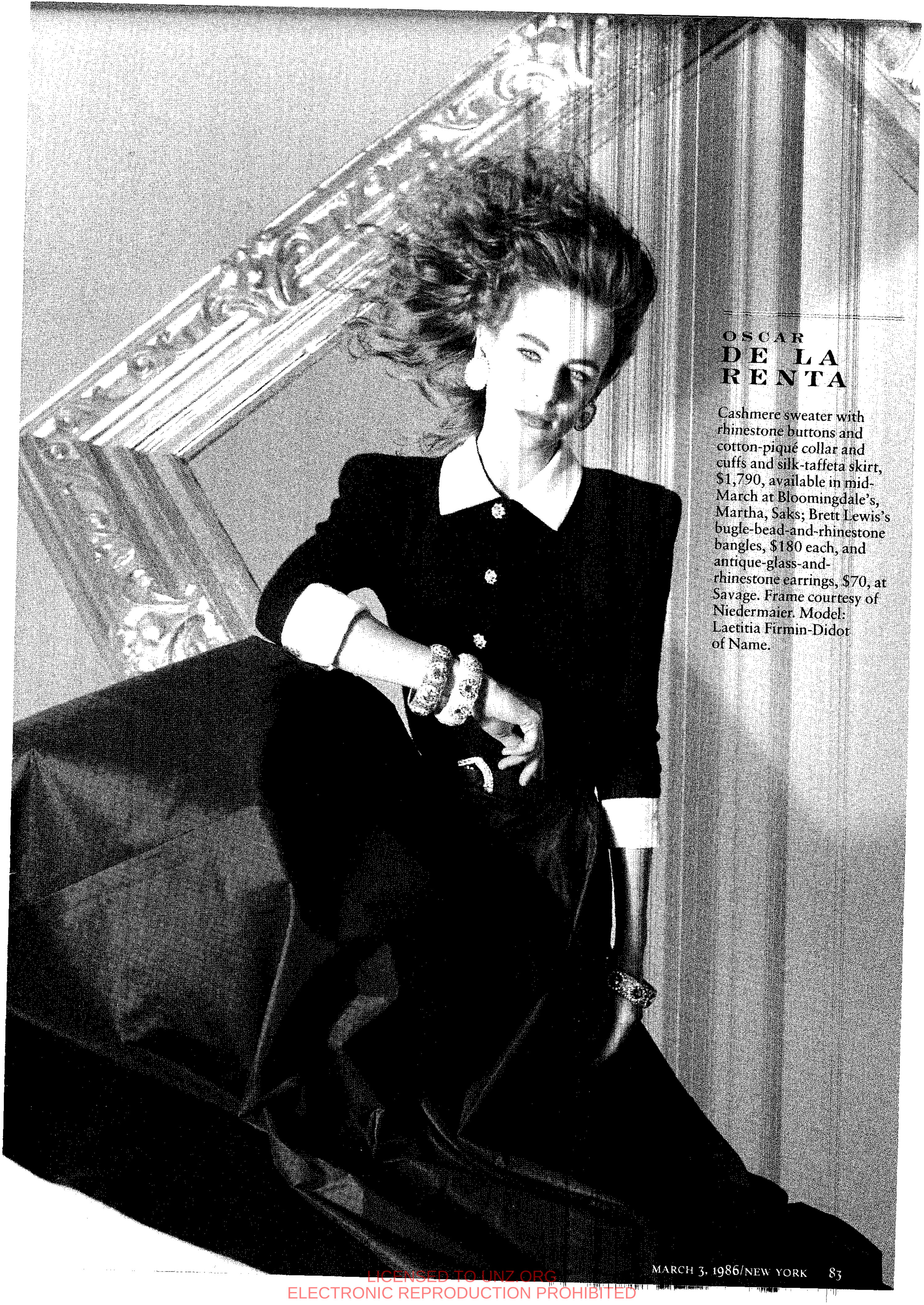
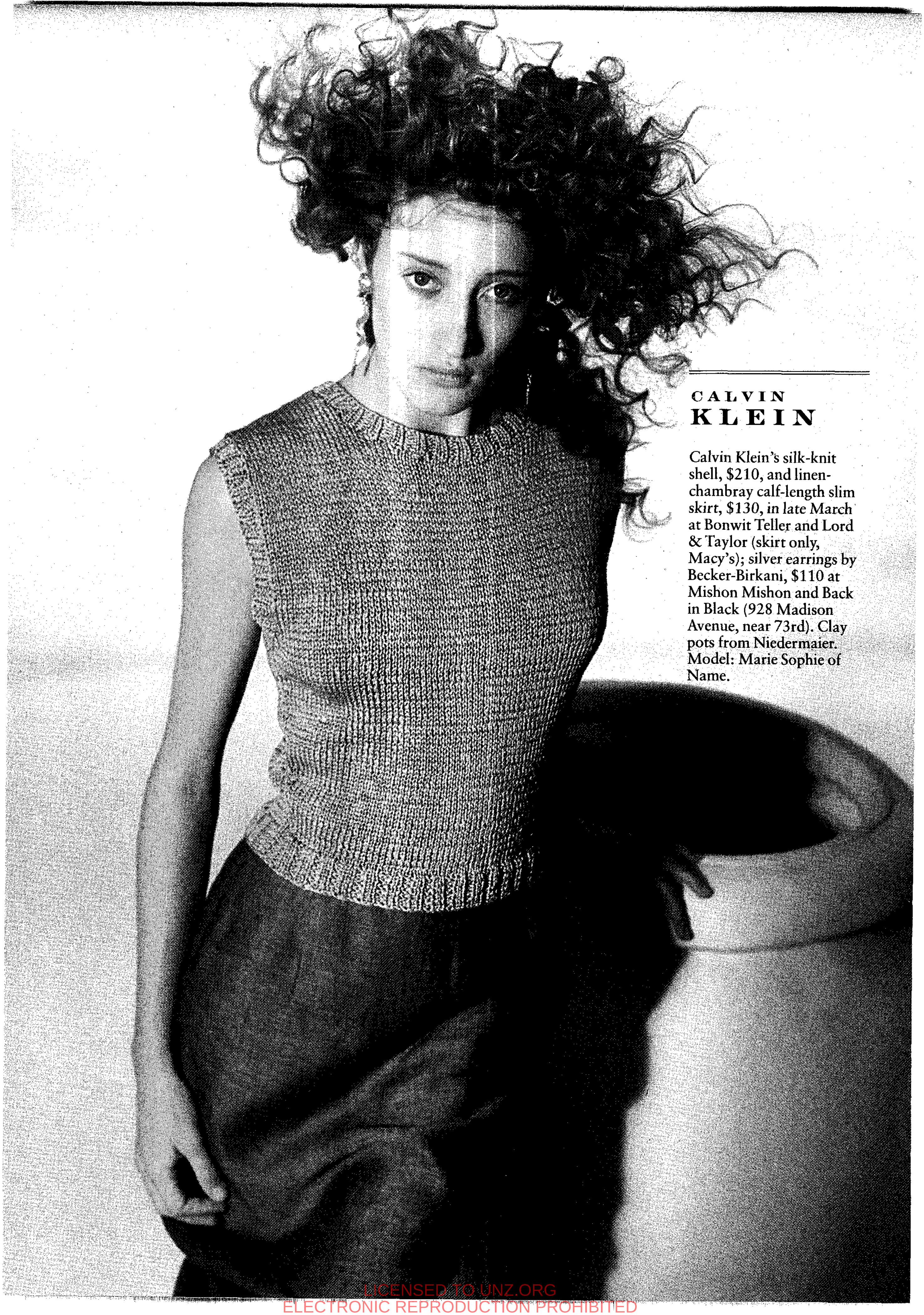


OSCAR DE LA RENTA

Cashmere sweater with rhinestone buttons and cotton-piqué collar and cuffs and silk-taffeta skirt, $1,790, available in mid-March at Bloomingdale's, Martha, Saks; Brett Lewis's bugle-bead-and-rhinestone bangles, $180 each, and antique-glass-and-rhinestone earrings, $70, at Savage. Frame courtesy of Niedermaier. Model: Laetitia Firmin-Didot of Name.

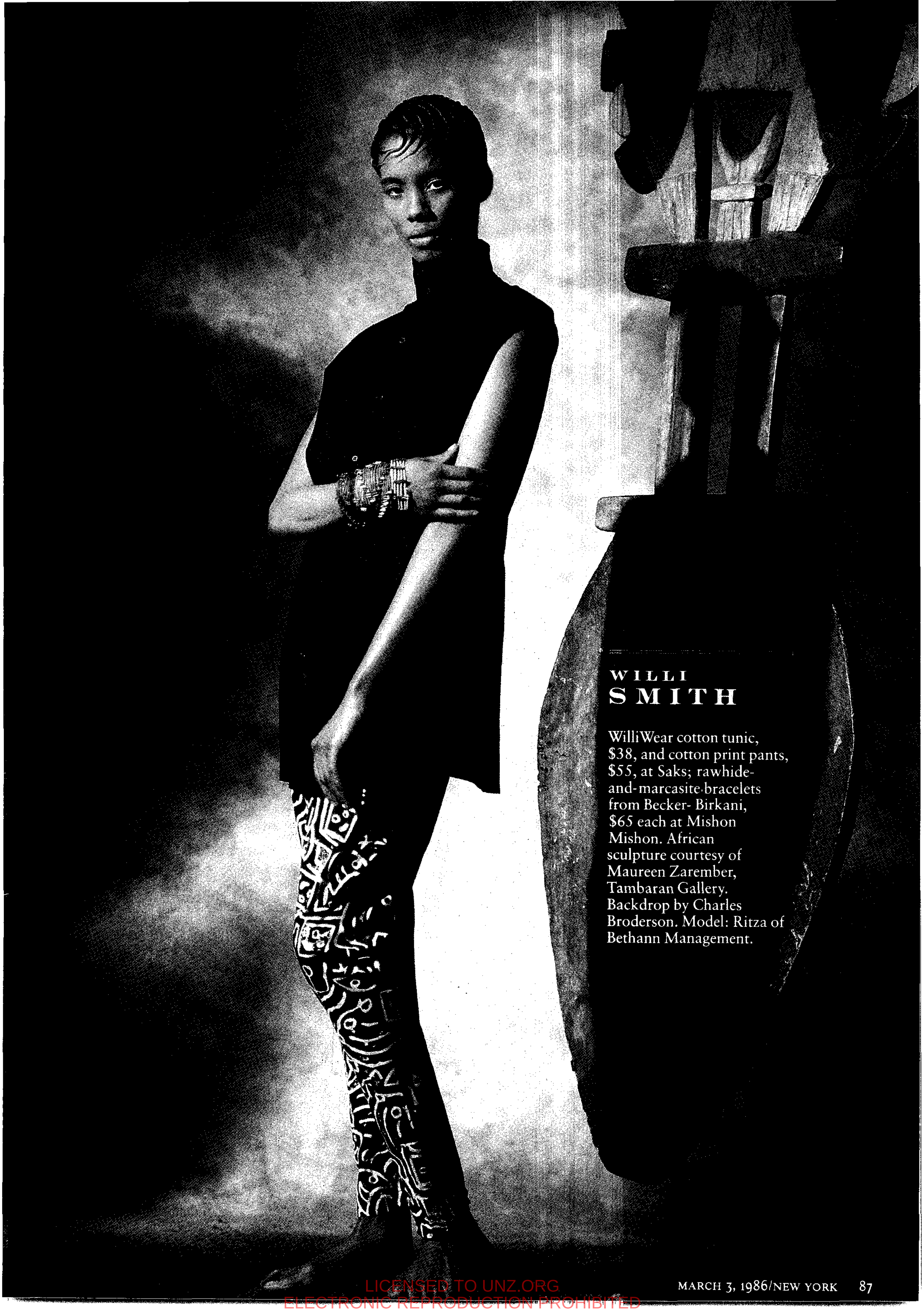
ANNE KLEIN

By Louis Dell'Olio for Anne Klein: a cotton-and-wool-twill balmacaan, $625, safari jacket, $415, slacks, $220, and rayon-knit T-shirt, $180, at Altman's, Bloomingdale's, Macy's, Saks. Silver hoop earrings from M. & J. Savitt, $300 at Artwear and Barneys. Aero chair by Patrick Naggar, from the Gallery of Applied Arts. Backdrop by Charles Broderson. Model: Iman of Elite.



CALVIN KLEIN

Calvin Klein's silk-knit shell, $210, and linen-chambray calf-length slim skirt, $130, in late March at Bonwit Teller and Lord & Taylor (skirt only, Macy's); silver earrings by Becker-Birkani, $110 at Mishon Mishon and Back in Black (928 Madison Avenue, near 73rd). Clay pots from Niedermaier. Model: Marie Sophie of Name.



WILLI
SMITH

WilliWear cotton tunic, $38, and cotton print pants, $55, at Saks; rawhide-and-marcasite bracelets from Becker-Birkani, $65 each at Mishon Mishon. African sculpture courtesy of Maureen Zarember, Tambaran Gallery. Backdrop by Charles Broderson. Model: Ritza of Bethann Management.

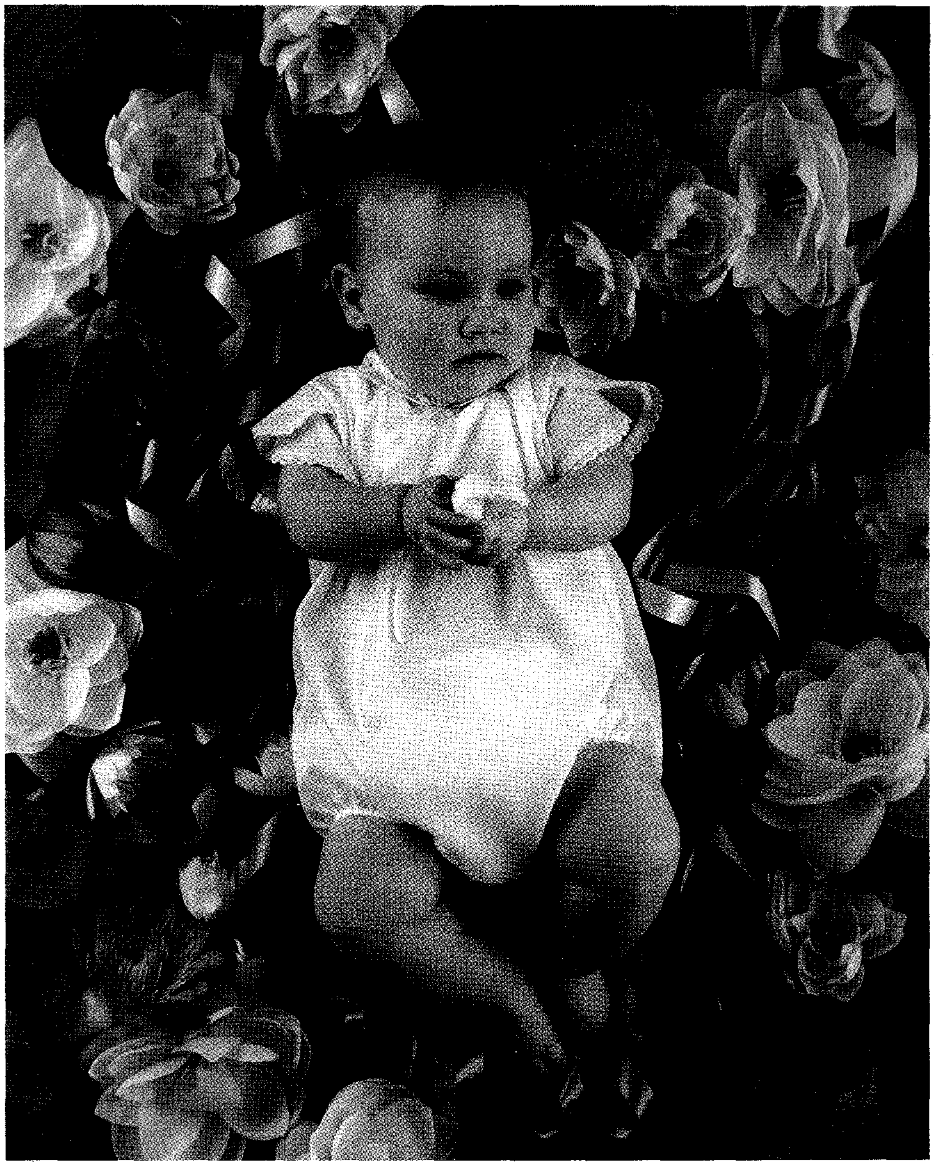


Photo: Starr Ockenga

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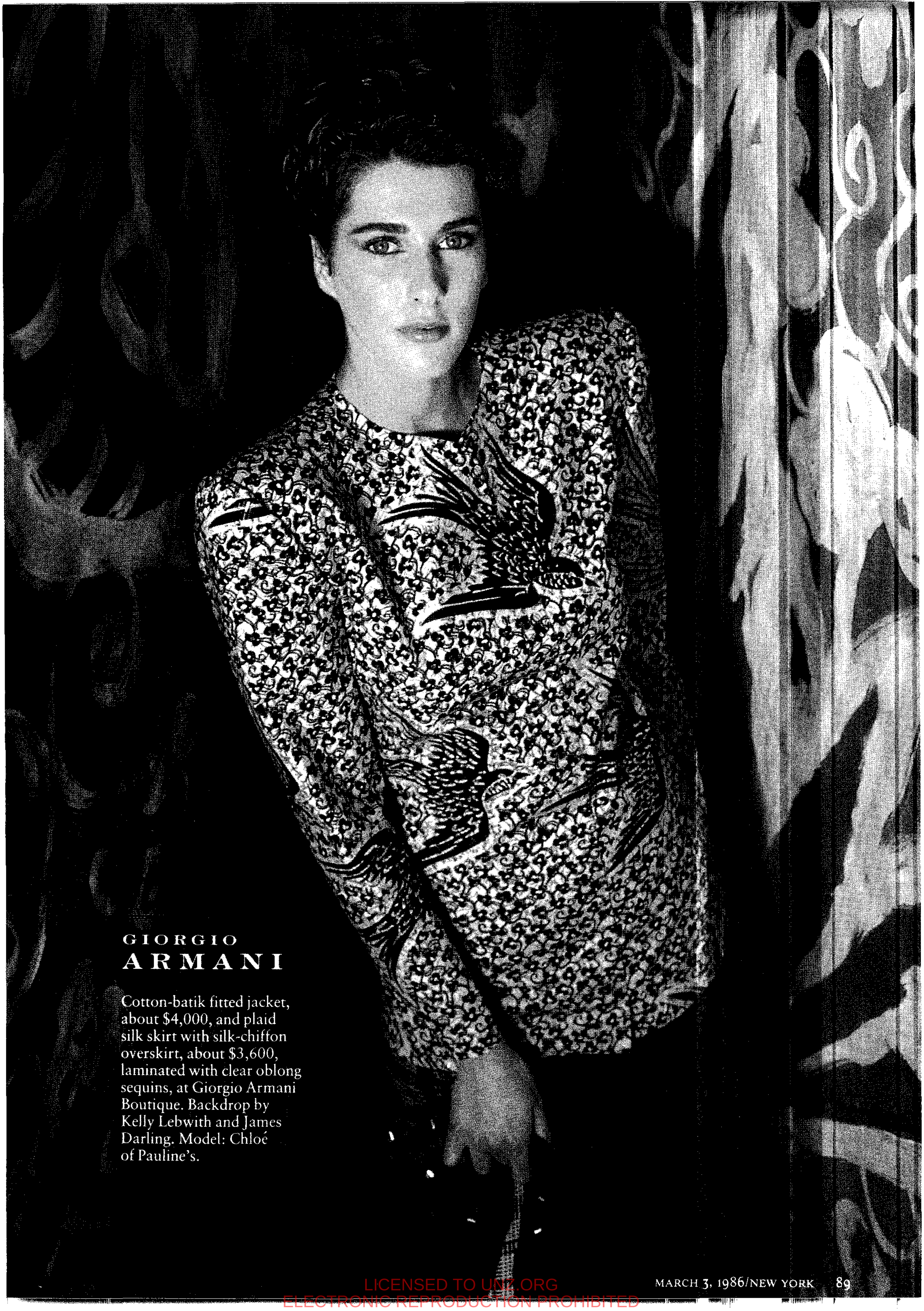
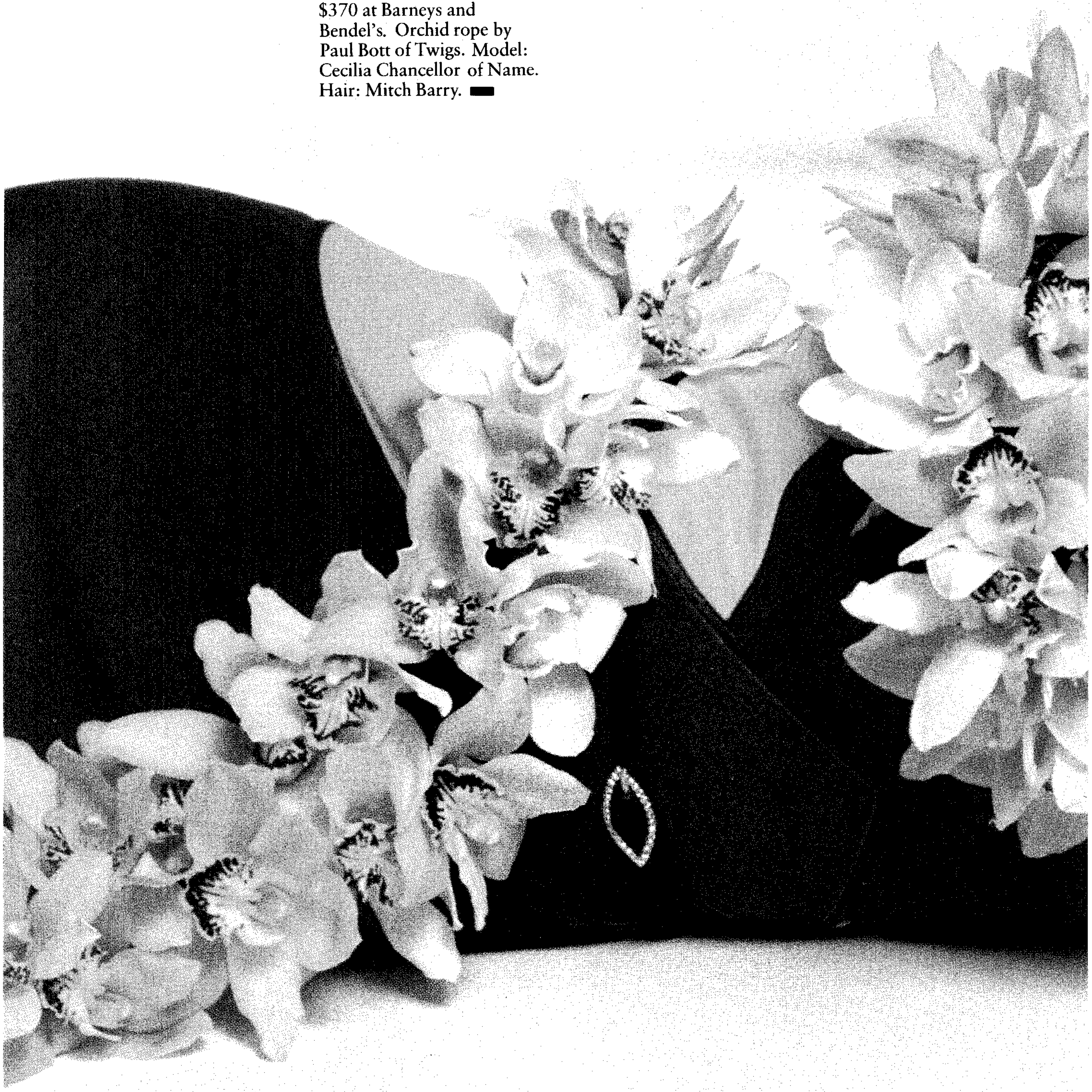


GIORGIO ARMANI

Cotton-batik fitted jacket, about $4,000, and plaid silk skirt with silk-chiffon overskirt, about $3,600, laminated with clear oblong sequins, at Giorgio Armani Boutique. Backdrop by Kelly Lebwith and James Darling. Model: Chloé of Pauline's.

GEOFFREY BEENE

Silk-crêpe gown, $2,030 at Saks; silver-and-dyed-ivory earrings by Stephen Dweck, $370 at Barneys and Bendel's. Orchid rope by Paul Bott of Twigs. Model: Cecilia Chancellor of Name. Hair: Mitch Barry. ▬



THE NEW DATING GAME

AIDS AND THE SINGLES WORLD • BY LUCY SCHULTE

THE HANDSOME YOUNG DOCTOR trudges toward the hospital door, clutching the mementos of his residency. He's been forced out of his job because he played the stud too carelessly, slept with the wrong person, a prostitute, and picked up AIDS. Though he was popular at the hospital, there is no farewell party. He is leaving alone, to work his remaining days at an AIDS hospice.

That this tragedy happened to a character on the television show *St. Elsewhere* (and is not likely to happen in real life) is scant comfort to single people. After all, the man playing the doctor is Mark Harmon, recently called the sexiest man in America by a national magazine. Harmon had wanted out of the show. Its producers found a perfect way to kill him off: play on the growing fears that unmarried heterosexuals have about AIDS.

Not all straight people worry about AIDS, of course, but the number of "worried well"—people frightened that they may get the disease by sleeping with the wrong person—is growing every day. The fear seems most acute in New York, where one third of the country's AIDS cases have been found. Gay Men's Health Crisis and the New York City Health Department have been inundated by calls from heterosexuals who are afraid of contracting the disease, or think they may already have been exposed to the virus.

Many people have begun to live defensively. Some are having sex with fewer partners, cutting off extramarital affairs, using condoms, and even turning to masturbation. Others have gone so far as to be tested for antibodies, worried that they could have been exposed through a sexual encounter. A recent national poll found that 18 percent of single people have changed their sexual practices out of fear of the disease. For those who have not been scared off casual sex by herpes, AIDS is the ultimate deterrent.

One New York psychiatrist who treats young, sexually active patients says she sees a bell-shaped curve of fear. "There's a spectrum of reactions from blithe indifference to almost phobic anxiety, and most people fall in the middle. They have normal anxiety," says Dr. Zyra DeFries, assistant professor of psychiatry at Columbia-Presbyterian Medical Center.

Although the disease occurs almost entirely in members of high-risk groups—homosexual men and intravenous-drug users—the virus may be spread to the sexual partners of risk-group members. More disturbing, the virus may be passed from one person to another by people who are infected but show no signs of disease. By official estimates, nearly a million people fit this description. Carriers may never become sick, may never even know they have been exposed to the virus, known a HTLV-III, and yet they can pass on th disease through sexual contact.

Health experts and psychiatrists ar advising frightened patients not to hav sex with risk-group members, to use condoms, and to get tested for the presenc of antibodies to the virus. Monogamy they stress, would halt the sexual sprea of the virus. "There obviously is som risk of transmission of AIDS to the general population of heterosexuals," says D Harold Jaffe, head AIDS epidemiologist a the Centers for Disease Control. "Monogamy would solve a lot of problems w have in public health . . . but I don't thin the fear of AIDS should scare people int monogamy. I just don't think heterosexuals should have sex with risk-grou members."

SITTING IN HER SUNNY OFFICE A a downtown record compan 30-year-old Wendy Small leans back in her black metalli chair and talks about AIDS. He smooth West Indian acce dances through an unusual story of r mance, one that made her understan

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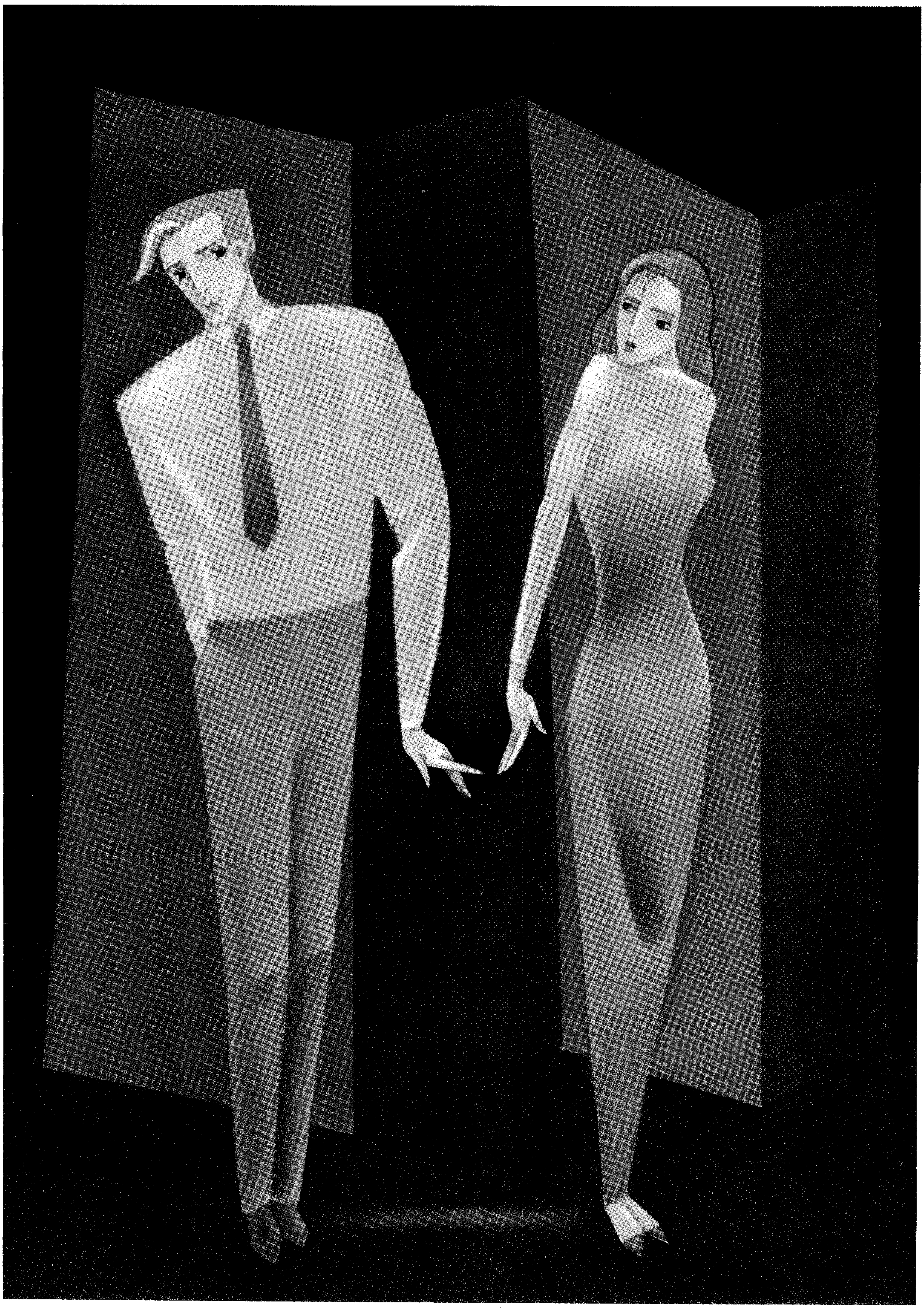
The names of the subjects of this piece ha been changed to protect their privacy.



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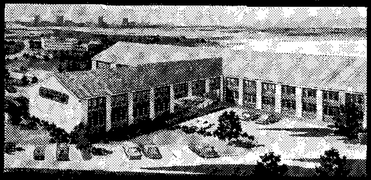

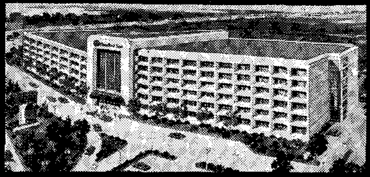

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that AIDS is more than a "gay plague."

Several months ago, she met a songwriter she liked. They began spending a lot of time together, and the relationship turned physical, but each time they would come close to going to bed he would back off, saying that it would disrupt his life if they slept together.

"I got the feeling something else was going on," she says. "Then he told me he wanted to come up to my office to play some music for me, and he brought another guy. As soon as I saw the two of them together, I knew what the story was. That had been the easiest way for him to tell me he was gay." She found out later that he had hoped to use her to leave the homosexual world, because of his own fear of AIDS. It was the first time Wendy thought seriously about the threat of AIDS. She had almost slept with a man who, simply because he was homosexual, had a good chance of harboring the deadly virus.

Max Salerno, a 46-year-old owner of a fashionable Italian restaurant on the Upper East Side, says that the fear of AIDS has forced him, for the most part, to cut out casual affairs. Several months ago, he met a woman from out of town. Her conservative life-style and the fact that she lived in the South made her seem a safe candidate for a one-night stand. She was not, he reasoned, likely to be sleeping with bisexuals.

But he was still nervous. Max had heard that one way the virus may be passed from women to men is through the urethra. After making love, he went to the bathroom, furtively urinated, and washed his penis. A virologist had suggested he do this, Max explains, in order to flush out any virus that may have crept up the urethra and been ready to seep into the mucous membrane inside the penis.

"It couldn't hurt," he says, laughing at his precautions. "I think I may overreact, but it's partly because of my situation in life." Max is especially concerned about losing the chance for a family life. It was his only casual encounter in nearly a year.

"The only person who's safe to go to bed with these days is a faithful married person, and if she's faithful she's not going to bed with you," he says.

Pamela Wilson, a 41-year-old real-estate broker with a young face and a soft southern accent, recently ended a three-year romance and returned to the dating world. She was so worried about AIDS, though, that she marched into a drugstore and bought condoms for the first time in her life. "I felt if I should meet someone and just purely out of a physical thing want to have sex with him, I was going to make him wear a rubber," she says. Pamela keeps the condoms in her apartment even though she has since

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BREAKAWAY

started seeing someone seriously. Determined to avoid unnecessary risk, she had planned the moment when she would ask an anonymous sex partner to wear one of her purchases.

"I had rehearsed in my head and rehearsed with a friend how I was going to say it," she recalls. "I was going to put it all off on me, saying that we didn't know each other that well. To save his ego and male vanity, I was going to say it was double insurance for both of us, for birth control and anything else."

Richard Mills, a 26-year-old photographer, says he has cut his regular casual contacts by half. He stopped sleeping with one woman because she and her gay male roommate sometimes shared lovers. Another woman became taboo when Richard realized she hung around with people in the fashion industry: Women models, he reasoned, sleep with male models, who sometimes sleep with one another.

"I abstain from those I consider to be high-risk people," he says. At a party thrown not long ago by a modeling agency, Richard's willpower was tested. Over the course of the evening, the tall blond photographer found himself tempted by his "first doglike reactions," he says. But he refused to act. "The bottom line is I wouldn't pick up someone whose sexual habits I didn't know."

THOUGH HEALTH EXPERTS may disagree about the AIDS threat to drug-free heterosexuals, few think modifying sexual behavior is irrational. "Being afraid of a deadly disease is healthy and normal, and if you're not afraid, you're not going to do the difficult things required in making the changes to stay alive," says Dr. Theresa Crenshaw, president-elect of the American Association of Sex Educators, Counselors and Therapists and head of the organization's AIDS task force.

And no one disputes the disease's deadliness. Up to half of those infected will suffer from some degree of immune deficiency—either AIDS, which ultimately kills its victims, or ARC (AIDS-related complex), which may not be fatal but will cause health complications associated with immune deficiency.

For women, the situation is more complex. Those who have been exposed to HTLV-III are courting danger by having children, according to health experts who believe that one third of the babies born to infected mothers will suffer from AIDS transmitted in utero or during childbirth.

Dr. Stephen Schultz, deputy commissioner of the New York City Health Department, says that although the "smart set" worries that bisexuals will spread the disease to its circle, drug users ar

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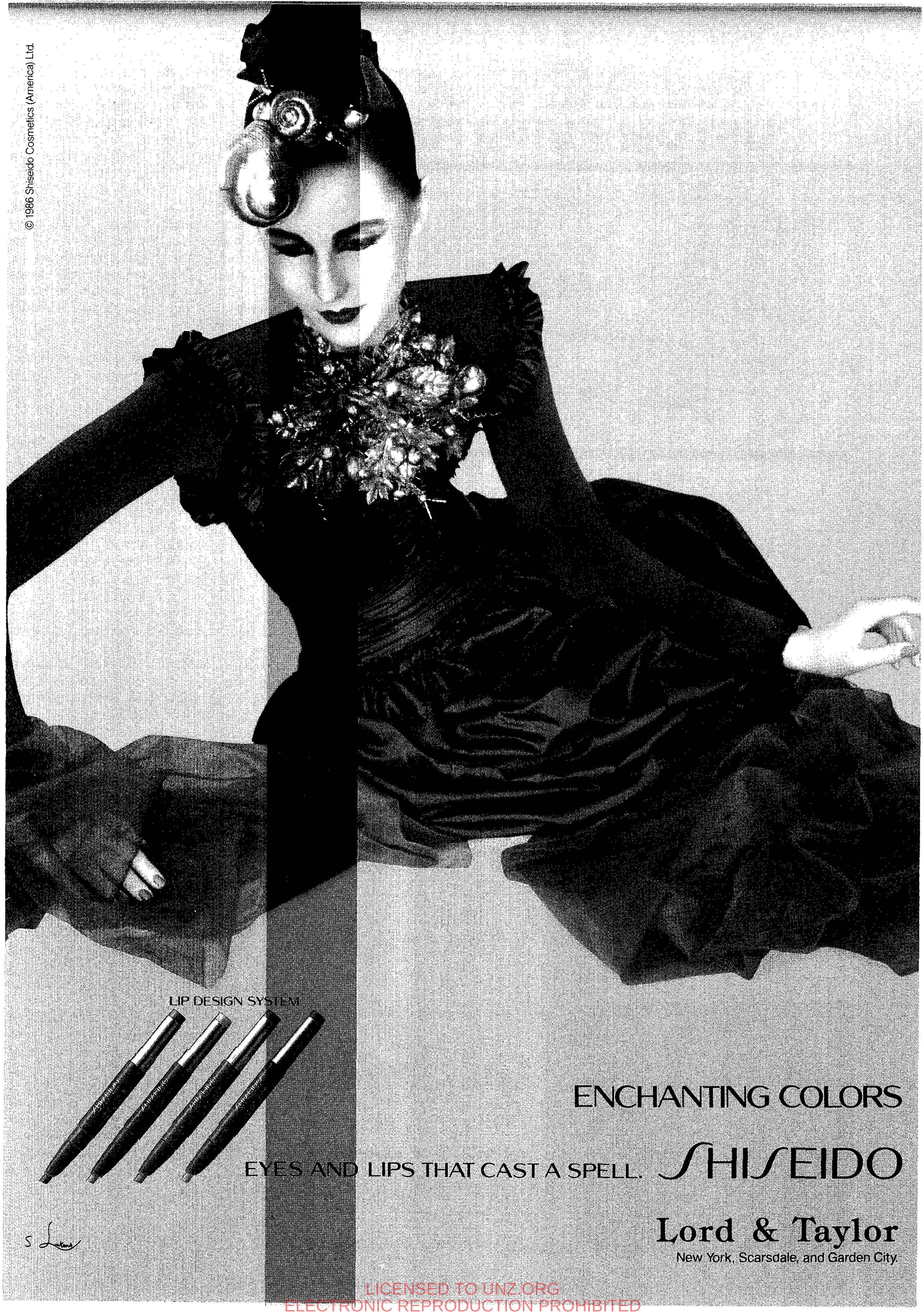
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responsible for the vast majority of cases among heterosexuals. In fact, he says, nearly all the heterosexual women reported to have the disease in New York were infected through drug-using partners. Sexually active heterosexuals who don't sleep with drug users run “a relatively low risk,” Schultz says. Of more than 17,000 AIDS cases nationally, the CDC has counted 28 men and 171 women who can trace their infection to heterosexual contact with a member of a risk group. There are also 599 cases in which the origin of the infection is unknown but heterosexual contact is a possibility.

BUT GAY MEN'S HEALTH CRISIS, along with other concerned groups, disputes the CDC's numbers. Barry Davidson, director of community information for GMHC, believes the true figures are ten times as high. “The CDC, through no fault of its own, has a totally inaccurate reporting system,” he says. “Because their statistics don't include ARC and illness other than the CDC definition of AIDS, they're only counting the most extreme cases.” The CDC will recognize a case as AIDS only if the person has one or more of 26 opportunistic infections known to accompany the final stages of the disease, Davidson says.

He also contends that the CDC underestimates the total number of infected people (including AIDS and ARC victims, and carriers). The CDC's count is slightly more than 1 million, but Davidson says the total could be much higher, especially if the majority of the nation's homosexual population has been infected. Chances of an active homosexual man having antibodies to the virus are estimated to range all the way from 20 percent to 70 percent.

The virus may pass more easily during anal sex, according to one internist. Dr. Jaffe, however, is quick to mention that many of the women who have developed AIDS never had anal intercourse, and that the virus can be spread through vaginal intercourse. Experts also agree that the disease is much less likely to be spread from women to men.

“For the foreseeable future, the vast majority of cases will continue to be seen in gay men and intravenous-drug users, but since both groups interact in a limited way with people who don't belong to these groups, there will be a spread,” predicts Dr. William McCormack, director of the Infectious Diseases Division at SUNY Health Science Center at Brooklyn. “That spread has already been documented.”

The AIDS Hotline, operated by GMHC, gets 60 percent of its 7,000 calls a month from the worried well. One

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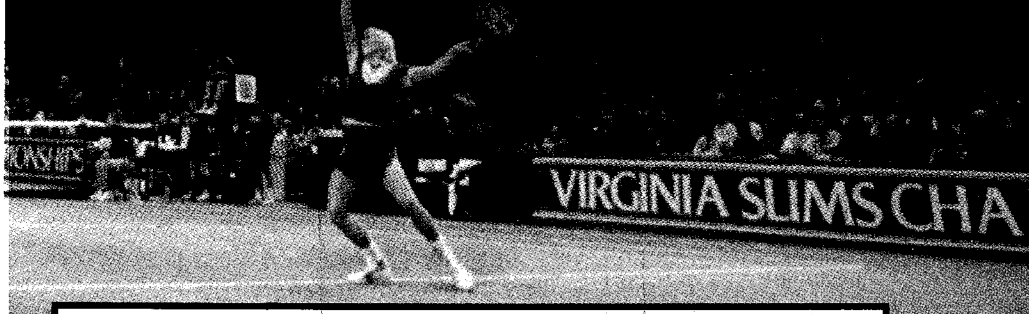

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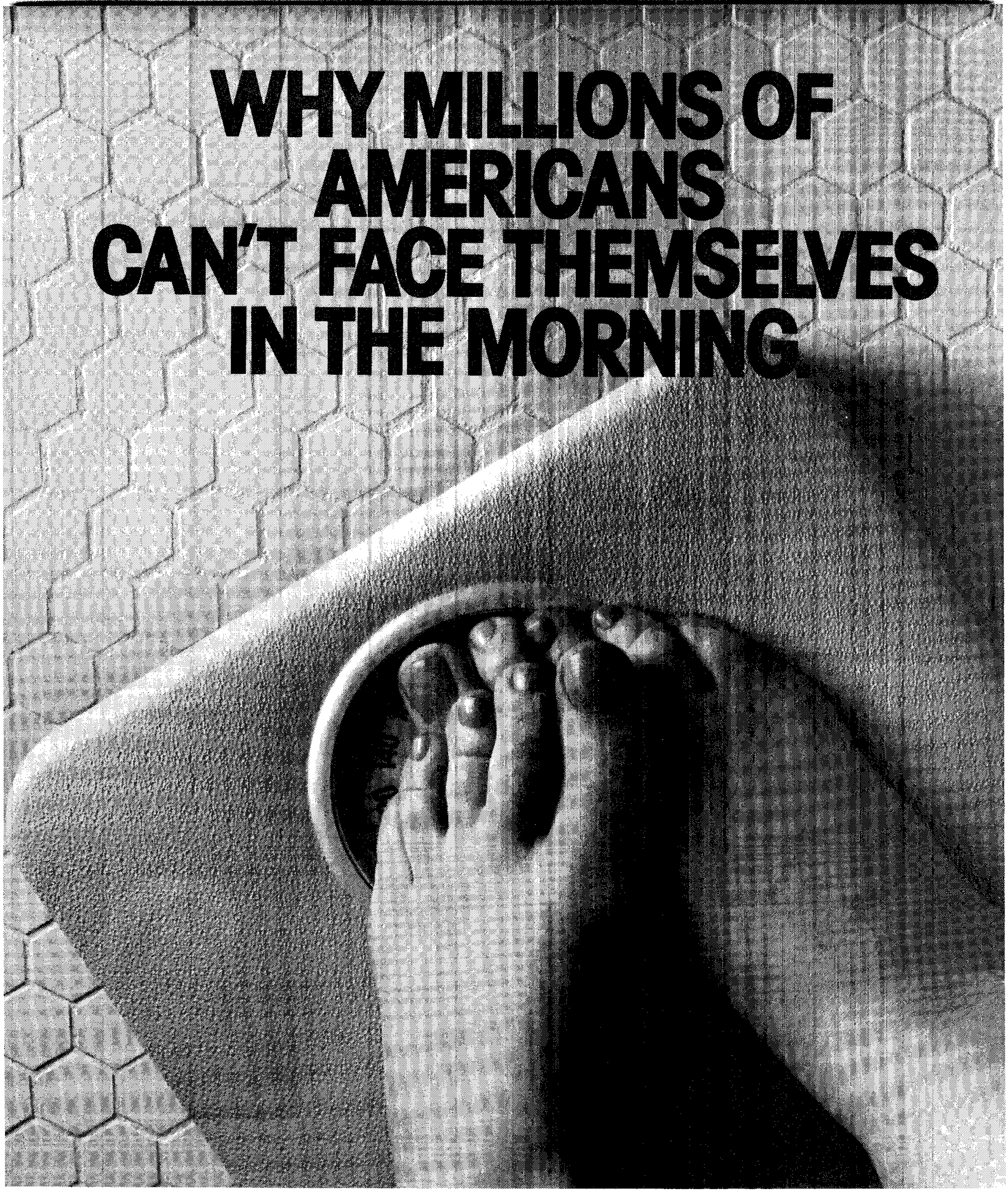
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half of these calls are from women who want to know how to avoid infection. The New York City Health Department records similar numbers of non-risk callers, especially men who want to be tested for the presence of antibodies to the virus because they are afraid that they may have been infected by a casual affair or a prostitute.

TERRY WALSH, A 29-YEAR-OLD researcher for a weekly magazine, took the threat of AIDS seriously enough to get tested for antibodies. She had been seeing the same man for more than a year when he let slip that an old lover had injected drugs. "I got sick with a bad cold and I couldn't shake it," she says. "I felt sure that I had AIDS." She went home to her family in New England for the weekend and talked it over with her parents.

"I was really scared—I was sure I had it," she says. "Everyone—my parents, my boyfriend—thought I was being paranoid." Terry went to a doctor, took the blood test, and found out she was healthy.

For Linda Walker, a 26-year-old fund-raiser, the fear of AIDS has made her try working out a troubled relationship instead of seeing other people. "It's really a reason to try to stay together these days," she says. "It may not be the only reason, but I've thought about it."

Psychiatrists are finding that many people now think this way.

"I have been hearing more and more people ask me to help them stay in a marriage rather than get a divorce," says Dr. Crenshaw.

Tom Rosenberg, a 27-year-old Wall Street trader, says he started using condoms again last year, for the first time since his college days. "Many of my friends have to go home with someone different every night they go out," he says. "I've gotten much less aggressive." His decision to use condoms has angered the three women he sometimes sees. "They'd rather come up with alternative forms, either a diaphragm or birth-control pills, but I would rather not—period," he says. "I don't care who I'm with, condoms are the only way."

The overriding sentiment in the Wall Street community, says another broker, also 27, is "If she'll sleep with me on the first date, who else has she slept with on the first date?" (In the episode of *St. Elsewhere* mentioned earlier, another doctor, in bed with a first date, tells her he's just taken an AIDS blood test and is wary of making love. "You talked me out of it," the date agrees.)

One attractive 27-year-old has made some extreme changes. Betty Sands, a pretty, cheerful writer coming off a bitter breakup, says she will do anything rather

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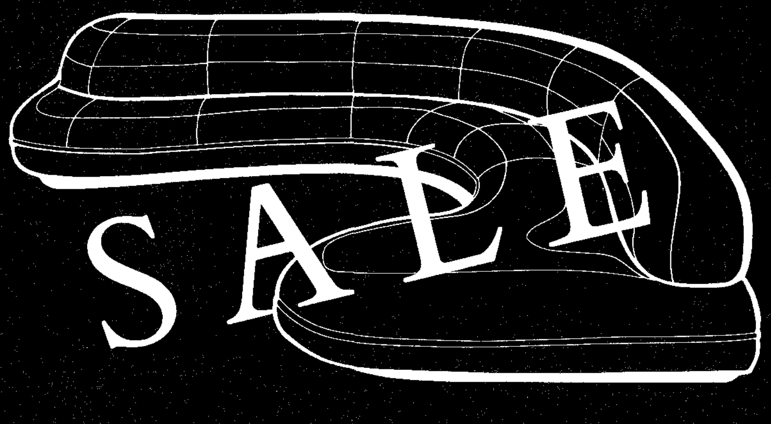

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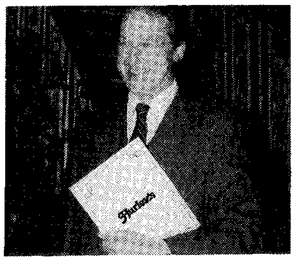

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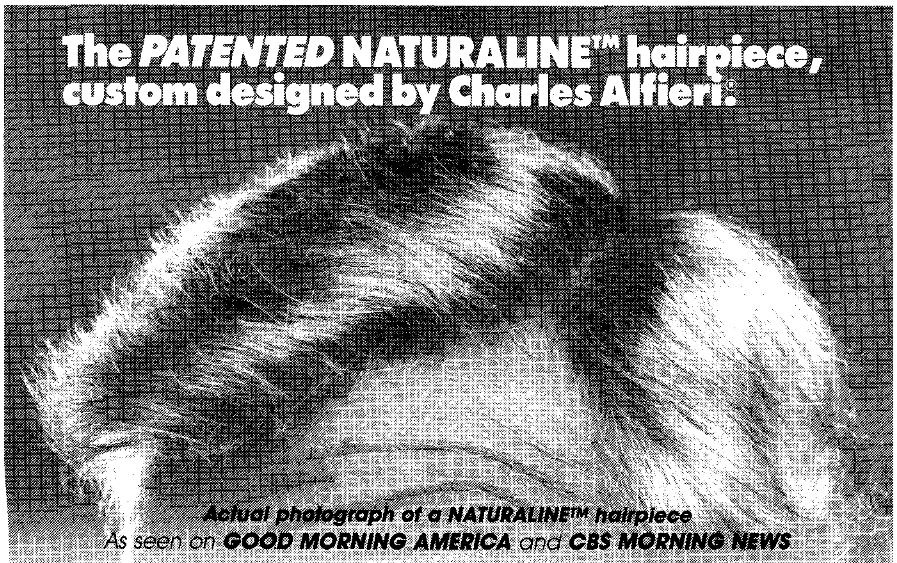 **The *PATENTED* NATURALINE™ hairpiece, custom designed by Charles Alfieri.®**

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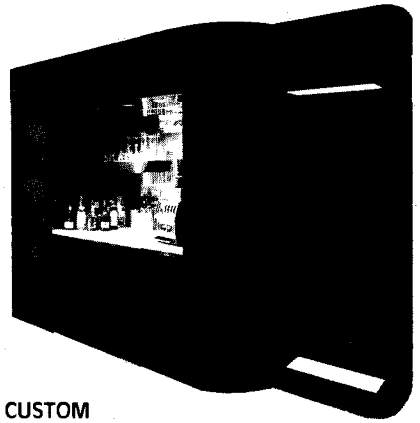 **LET YOUR IMAGINATION TAKE FORM**

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than sleep with an easy pickup—including masturbate. While it may not be a panacea or a permanent solution, she explains, self-stimulation is one survival technique.

Anxious to avoid emotional wounds and the threat of disease, Betty has sworn off men for now. Until she meets another person to share an exclusive relationship, she says, masturbation is it: "I know how to do it and I'm good at it," she says.

But not everyone is scared. If Dr. DeFries is right about a bell-shaped curve of anxiety, then many people have not modified their behavior. Ellen Krauss, 24, feels safe traveling in an insular, private-school, Upper East Side crowd.

"We're all preppies, even though we don't describe ourselves that way, so we think that this AIDS thing is not affecting us at all," she says. "We think it doesn't affect our class." Her sense of security would be shattered, she says, if she discovered that someone in her set had the disease.

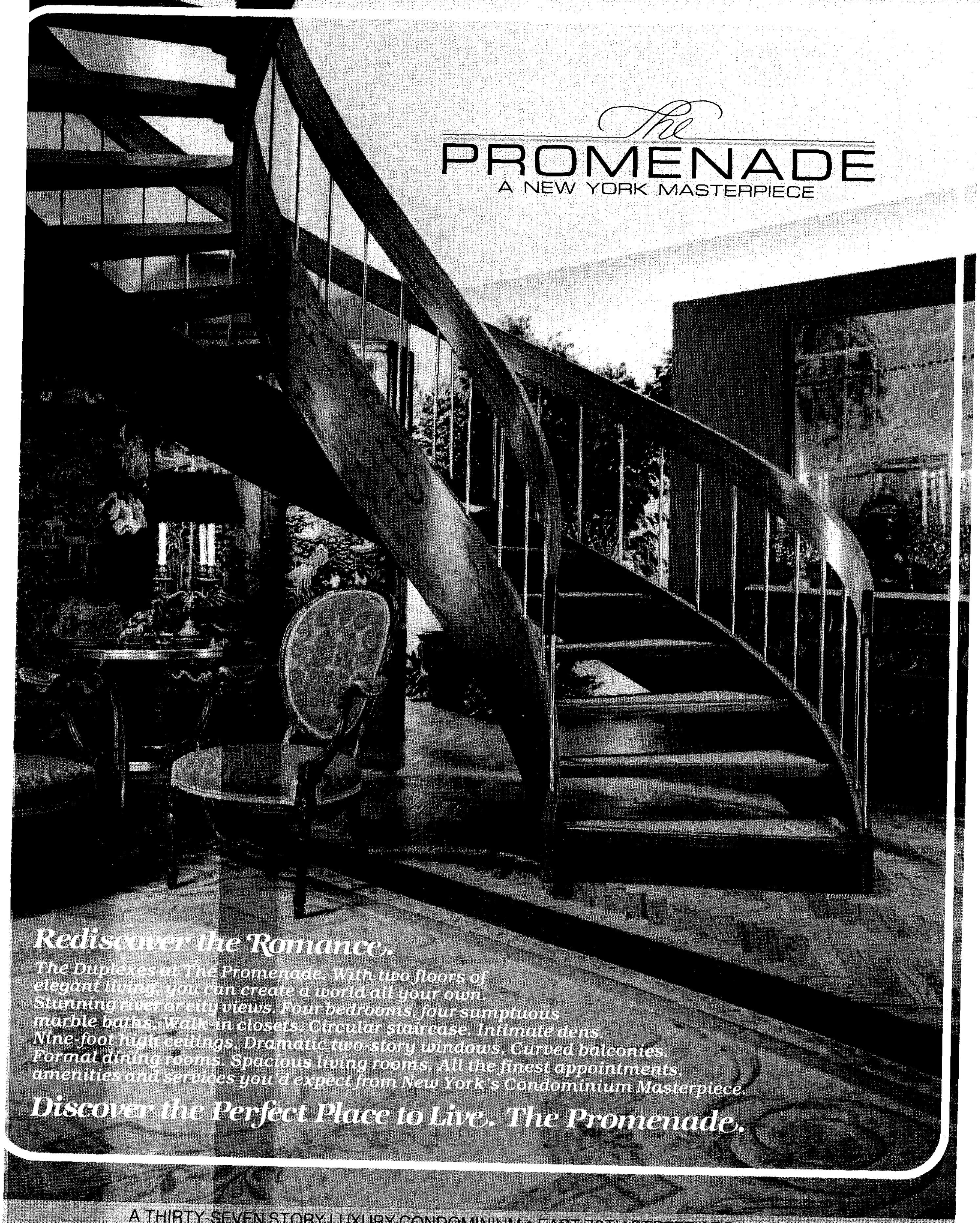
Traditionally, heterosexual men have worried the least about social diseases or ramifications of casual sex, and with AIDS it is no different. Even though the CDC has cited several cases of men getting the virus from women, the evidence is not compelling. Most experts agree the virus can be transmitted more efficiently in the other direction.

Samuel Lerner, a 29-year-old investor, considers AIDS more a topic of cocktail conversation than a real threat. He concedes that he doesn't know much about AIDS. For instance, Samuel thinks he's got as good a chance of getting the disease from some imagined homosexual waiter who spits in the food as from sex with a stranger. He has cut out affairs with the "fringe element" of women who have many lovers, but Samuel continues to see a number of women.

"People aren't really concerned about AIDS among my friends," he says. "They joke about it at the racquet club. The hypothetical question is 'What if I cut myself on a razor that the guy before me bled on, and what if he has AIDS?' "

MANY DOCTORS AND THERapists have set strict guidelines for their patients. A Mt. Sinai hospital psychologist has encouraged his heterosexual and homosexual patients alike to use condoms for any sexual contact with someone they believe might possibly be infected, even during fellatio. One 45-year-old woman said her psychiatrist recently interrupted her session to insist she make any man she sleeps with wear a condom.

Dr. Crenshaw has advised her adult patients to be tested for the antibody in order to do away with unwar-



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ranted fears. Then she suggests that the avoid risk altogether. "The only way t break the back of this epidemic through monogamous sex with a monogamous partner," she says.

Experts at the Centers for Diseas Control say voluntary restrictions are th strongest weapons in the battle again the spread of this disease. The CDC preparing to spend $16.8 million on programs to educate people on risk reduction, according to Dr. Willard Cates, d rector of the CDC's division of sexuall transmitted diseases. "I see it as the onl way we have right now to combat the disease," he says.

Most people who counsel the sexuall active stress that there is no such thing a safe sex with someone who harbors th AIDS virus. Exchanging saliva has bee ruled out as a potential method of transmission, but Jaffe still advises that "dry kissing like the pecks exchanged by family members is safer than "deep" kissing If people decide to have sex, he recommends they use a condom.

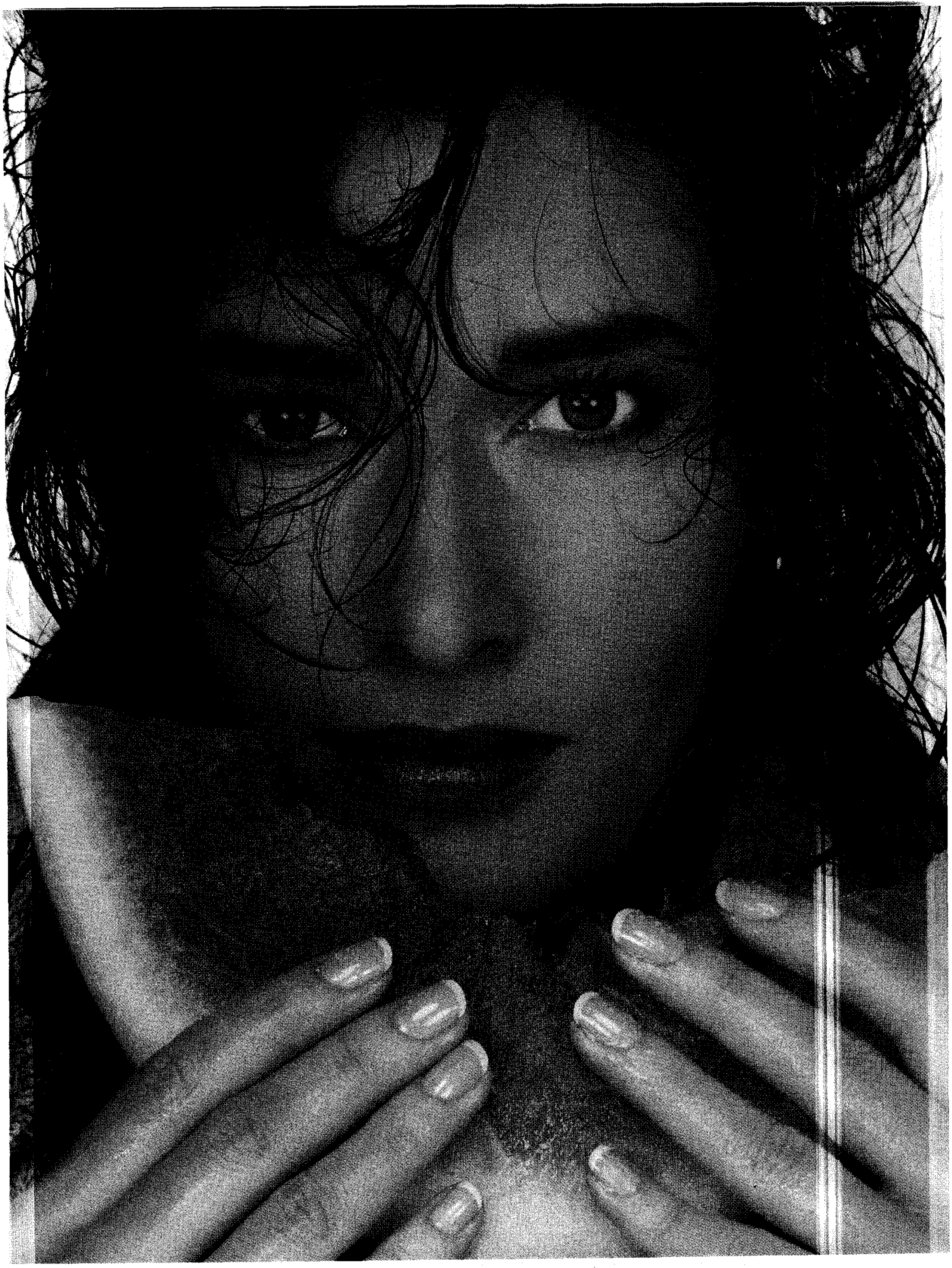
"We haven't done any studies on th efficacy of condoms in preventing th transmission of this virus, but from everything we know about condoms with othe diseases, they should, if used correctly decrease the chance of transmission," h says.

Women have called the AIDS Hotlin wondering whether spermicides kill th AIDS virus. The answer is yes, accordin to Jaffe. A detergent found in most spermicides used with diaphragms will ki the virus in semen, but he does not recommend that women rely on this as protection against the disease.

"The spread of this disease is not inevitable," sums up Dr. Crenshaw. "AIDS is preventable disease, but it's going to require enough concern to make a significant change in the way we lead ou lives."

SOME PEOPLE, OF COURSE, AR thoroughly unafraid of AID and have steadfastly refused t change their behavior. Pete Rinaldi, a 26-year-old lawye says he still enjoys "guilt-fre sex." Worried about his health, he ha given up smoking and drinking, jogs, an is trying to lose twenty pounds. He pick up a pack of cigarettes from the ba where he is sitting and reads, " 'Smokin causes'—and, I repeat, 'causes,' not ma cause—'cancer. . . .' That's a legitimat scare. AIDS just isn't something that i going to stop me from having sex wit people. I asked my doctor about it and h said not to see prostitutes, which I neve did anyway."

Doesn't he ever worry what the wome he dates do when they're not seeing him "I know exactly what they're doing," h says. "They're seeing other men." ■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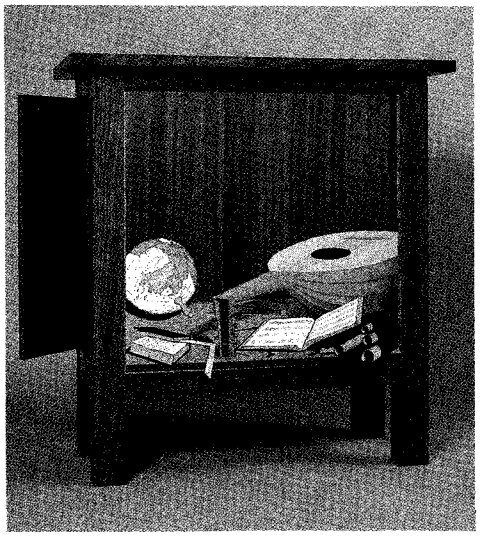
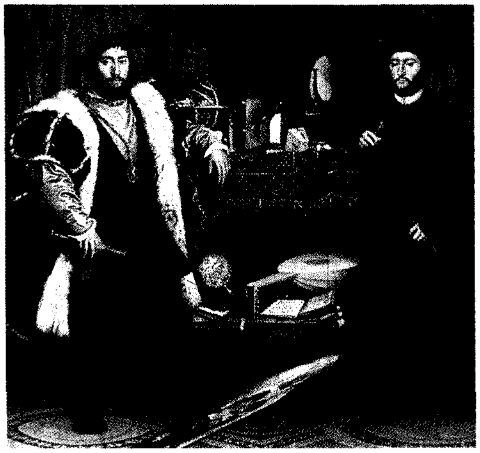
By Corky Pollan

Seems Like Bold Times

Since the Memphis/Milano movement exploded on the scene in 1981, it has been widely publicized but rarely seen in New York, except in photographs and in Memphis-*inspired* products. Now the Cooper-Hewitt Museum has put together the largest group of the real thing ever assembled in the city. So we can exalt in—or be appalled by—the chairs and chaises, teapots and vases in bizarre shapes and shocking colors, and the extraordinary architectural drawings. And in the gift shop, we can purchase outrageous Memphis/Milano cotton camp shirts; silk scarves, neckties, and bow ties busy with sawtooth or squiggle designs; and assertive earrings, brooches, and bolos designed (and signed) by such Memphis artists as Ettore Sottsass, Aldo Cibic, and Gerard Taylor (from $22 to $75).

"MEMPHIS-MILANO"/*Cooper-Hewitt Museum/Fifth Avenue at 91st Street 860-6868/Through April 13*





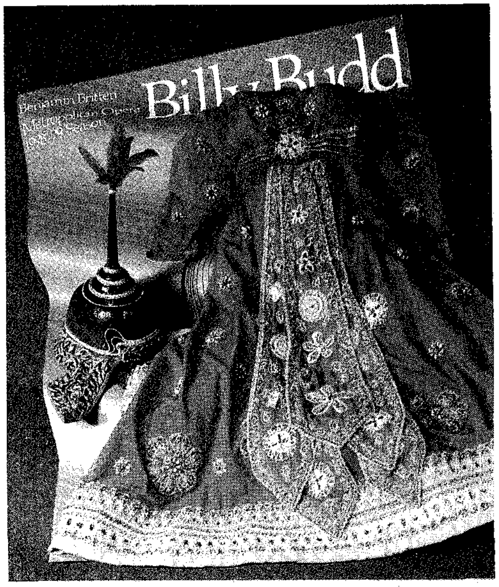
Witty as a Picture

As in so many gallery exhibitions of late, the premise of "Master Pieces" sounded a bit strained: 21 pieces of furniture made by contemporary furniture artists, each piece inspired by a major painting. Just the sort of thing the history of art (to say nothing of design) could do so nicely without, right? Well, as it happens, the results of this exercise are a sheer delight. Particularly arresting is Jamie Robertson's marquetry chest taken from Hans Holbein's *The Ambassadors* (left). There's a hilarious sofa-shaped storage unit by Jeff Behnke that may out-Pop the original in Roy Lichtenstein's *Look Mickey, Artist's Studio,* as well as furniture derived from Picasso, Magritte, and van Gogh. And it's tough to top the Miro-inspired coffee table created by Jeff Kellar. In fact, virtually every one of these pieces is lovable. The craftsmanship is stunning, as are the prices—$11,500 for the Holbein-Robertson chest, $4,500 for the Lichtenstein-Behnke. **—Marilyn Bethany**

"MASTER PIECES"/*The Gallery at Workbench/470 Park Avenue South, at 32nd Street 481-5454/Through March 30*

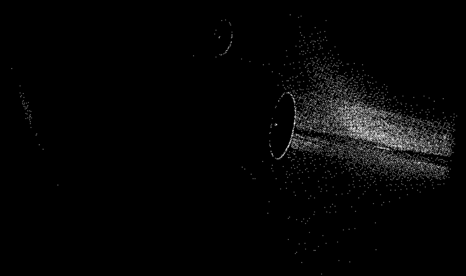
Vissi d'Archives

Imagine spending a Sunday afternoon surrounded by Licia Albanese, Rose Bampton, Zinka Milanov, Jarmila Novotna, Bidù Sayão, and Risë Stevens. New Yorkers can do just that on March 2, when the Archives of the Metropolitan Opera holds its first bazaar. You can buy one of the fantastic helmets donned by the Turks in *The Siege of Corinth,* or duplicates of the smashing Cecil Beaton costume worn by Birgit Nilsson in *Turandot,* or one of Eugene Berman's exotic hats from *Rigoletto.* For the less maniacal opera lover, there are splendid old photographs, vintage records, posters, and programs. (From 50 cents for a program to $5 for a photograph to $600 for a costume.) It's a rare opportunity to revel in the trappings of the Met while lending support to the vital yet unheralded department that cares for the paraphernalia of performances, some of which dates back 106 years.



ARCHIVES BAZAAR/*Metropolitan Opera House Grand Tier 799-3100/March 2/From noon to 5 p.m. / Admission $5*

Photographs: top, Ted Hardin; center, collection of the National Gallery, London; left, Togashi; bottom right, Ricardo Salas.



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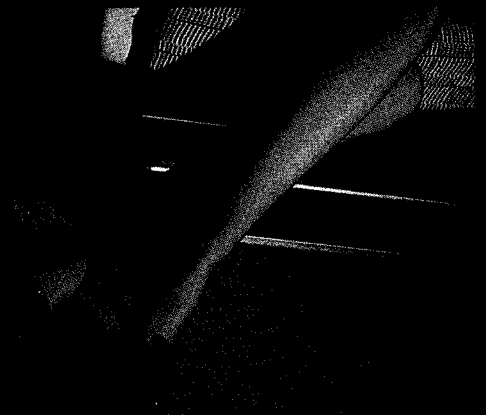

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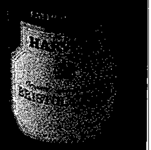

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Music/Peter G. Davis

GOOD THINGS IN SMALL SPACES

"...Clarinetist Charles Neidich gave an exhilarating concert. Violinist Elmar Oliveira seemed enchanted by a new concerto..."

KROSNICK AND KALISH: *American music for the cello.*

WITH A BIT OF ADVANCE PLANNING, ANY week spent roaming New York's smaller concert halls can be an adventure, and often a richly rewarding one. After all, many of the city's most treasurable musical organizations and musicians seldom if ever appear in Lincoln Center's big spaces or at Carnegie Hall. Audiences, as well as critics, often take these valuable institutions for granted, simply because they perform good musical deeds away from the spotlight and rarely make the sort of grand flourishes that might generate media attention.

With so much to choose from, I had to draw up a week's arbitrary itinerary, and the very first evening presented a conflict: recitals sponsored by the Walter W. Naumburg Foundation and by Young Concert Artists. These two vigorous outfits have assisted hundreds of talented young musicians over the years, and both can legitimately take pride in their track records—a sizable number of Naumburg and Young Concert Artists graduates are now pursuing major international careers. Faced with a hard choice, I tossed a coin and went to Tully Hall, where **Charles Neidich,** winner of the 1985 Naumburg Clarinet Competition, gave an exhilarating concert.

Neidich is a rare natural musician who would probably reach an audience and instantly communicate a positive message, no matter what instrument he happened to play. His imaginatively varied program was also top-drawer, including the inevitable Brahms sonata—No. 2, in a gracefully lyrical interpretation backed by a bracing rhythmic pulse that never allowed the music to languish. Neidich also showed good taste in contemporary music by including an exuberant "jazz essay" called *Moonflowers, Baby,* by Meyer Kupferman, a clarinetist himself and one of New York's most underappreciated resident composers.

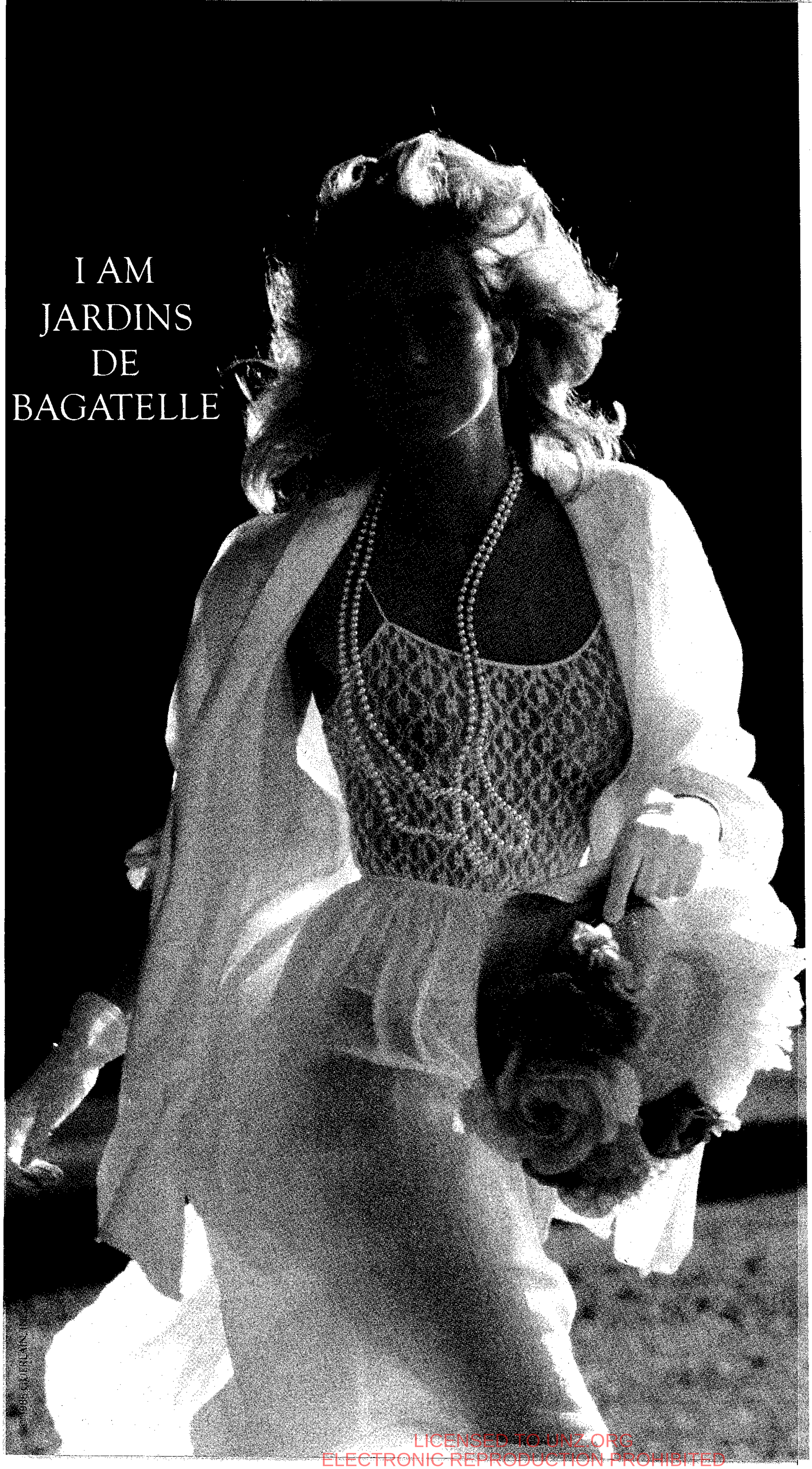
The next evening found me in tiny Carnegie Recital Hall listening to **Joel Krosnick and Gilbert Kalish** perform the latest installment in their long-running series, "The Cello: A Twentieth-Century American Retrospective." I first reported on this project when it began, at Juilliard just two years ago, and since then Krosnick has unearthed and played dozens of worthy but unaccountably neglected American works for the cello. Henry Cowell's Sonata was featured on that initial program, and I was glad to encounter it again—an amazingly precocious work written in 1915 by the eighteen-year-old composer but typical of Cowell's exploratory spirit and generous nature. More recent scores included Shulamit Ran's intense if rather self-consciously overelaborated *Fantasy Pieces* (1971) and Milton Babbitt's spiky *Dual* (1980). Contemporary matters were temporarily set aside at the end of the concert, when violinist Curtis Macomber joined Krosnick and Kalish for a wise, impassioned, and instrumentally sensational performance of Brahms's Trio in C, Op. 87.

On day three, I coincidentally stumbled upon Simca Heled, another cellist, who was also presiding over a Brahms violin-cello-piano trio—Brahms with a difference, of course, since the point of Heled's **Concerts Plus** series in Merkin Hall is to find a quirky theme and play clever variations on it. This program, entitled "Alter Egos," presented four familiar chamber pieces in rarely heard, alternately scored versions, all of them presumably composer-approved—ergo, the Brahms Horn Trio with a cello replacing the horn. Brahms may very well have put his blessing on this arrangement, but to my ears the substitution produced bland, mucilaginous instrumental textures that made no musical sense at all, at least in this performance. And imagine Schubert's song *Der Hirt auf dem Felsen* with the lovesick shepherd of the title perched on a rock playing a cello rather than piping on his clarinet. Not only is the poetic image a ridiculous one, but a bowed instrument trying to negotiate such idiomatic woodwind figurations sounds perfectly awful. This concert, I'm afraid, had few pluses.

At the age of 34, **Jan Opalach** may be a bit young to be a New York institution, but he has been a familiar voice around town for twenty years, first as a boy-soprano soloist at the Cathedral School of St. John the Divine and more recently as a busy bass-baritone. In order to catch "Concerts Plus," I could hear only the first half of Opalach's recital in Tully Hall—a group of Ives songs and Schumann's Op. 39 *Liederkreis*—but that was enough to convince me that the pleasant grain of his voice, his engaging musical manner and ability to tell a story in song were all in good working order and being put to the most intelligent uses. I regret missing the remainder of his program, which featured a collection of songs by Robert Beaser, Donald Martino, Louise Talma, William Schuman, Miriam Gideon, and Lee Hoiby. Not many other singers would take the trouble to hunt down, learn, and devote a portion of their recitals to songs by American composers, a huge repertory and still one of the vocal literature's greatest untapped resources.

Meanwhile, over at the Brooklyn Academy of Music, Lukas Foss and the **Brooklyn Philharmonic** were presenting a weekend of concerts devoted to Sibelius. On the face of it, that may not sound like an especially enterprising program idea, but Foss almost always manages to turn the ordinary into the extraordinary, and this time he did it by playing the unknown Sibelius: two darkly brooding tone poems, *Night Ride and Sunrise* and *In Memoriam,* and five songs with orchestral accompaniment. As with so

Photograph by Beatriz Schiller.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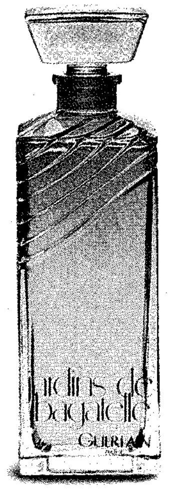
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many Foss projects, the idea turned o to be more appetizing in theory tha in practice. The Brooklyn Philharmoni really was not playing at its best, an Bianca Sauler, the tentative soprano soloist in the songs, had hardly enoug voice to fill out the vocal lines. Eve at that, hearing unfamiliar Sibelius indi ferently played was preferable to wha followed—a scrape-and-scratch performance of the composer's Violin Concert by Ruggiero Ricci, who was obviousl having a bad night.

The **Y Chamber Symphony,** a mor polished ensemble, tackled nothing les than Schubert's Ninth Symphony ove the weekend and played the daylights o of it—40 musicians performing a scor usually heard with a full band of 10 even though Schubert surely had a mor modest-size orchestra in mind when h wrote the piece. Given a few more rehearsals, Gerard Schwarz could probabl have conducted an interpretation with bit more finesse, although scarcely on with more enthusiastic energy. Also o the program was a new violin concert by Hugh Aitken, a lovely work brimmin with fresh invention, heartfelt lyricism and a fiery dramatic spirit. Elmar Oliveira, the recipient of this gift, seeme enchanted by it, and he gave an eloquen performance.

My final stop of the week was at Corpus Christi Church on West 121st Stree where **Music Before 1800** presented th American premiere (presumably) o Alessandro Stradella's 1675 oratorio, *Sa Giovanni Battista*—definitely a rarity, bu not exactly unknown. In 1949, it wa heard in Perugia with a couple of promising young singers named Maria Callas an Cesare Siepi, and a recording has appeared recently on the Schwann labe Stradella was an important compose who might have achieved even more i his weakness for the wives of other me had not led to an early death at the hand of a hired assassin. His oratorio tell without flinching the gruesome tale o Salome and John the Baptist, and I woul unhesitatingly call this marvelous scor one of the richest and most expressiv examples of bel canto vocal style fron the middle Baroque period.

Louise Basbas conducted a realizatio of Spartan austerity and, no doubt, impeccable scholarly credentials. That i the fashion nowadays, but her overreverent approach struck me as antithetical t the innovative, passionate spirit of th piece. Andrea von Ramm, whose international reputation as an authority on Baroque vocal style continues to mystify presented St. John as a whining ninny who slid from one pitch to the next. Mar Ann Hart was definitely the heroine o the day, taking on Herodias and, at shor notice, Salome as well. If only all earl music could be sung with such skill an vibrant commitment. ■

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ON HER OWN

"...Gillis's long, ambitious pieces fall embarrassingly short of thei intentions. Rethorst's movement has an air of cautiousness..."

THE MONTREAL CHOREOGRAPHER **Margie Gillis** attempts something perhaps only a young Martha Graham could bring off: a program consisting almost entirely of solos, nearly all of her own composition. To begin with, Gillis—who appeared recently at the Joyce—is not sufficiently distinguished as a dancer to compel an audience's undivided, unflagging interest. Once you've noticed the lushness and liquidity of her movement—she looks like she's spilling from one position to the next—you've seen everything that's special about her. She has no particular speed or articulation, neither dynamic nor emotional range, not even a remarkable figure. Her legs are stocky, and her breasts, which she uncovers in more than one number (a tactical error), are too small to match her big-boned frame and the voluptuous stolidness of her broad peasant's face.

Worse, she's not much of a choreographer. She has no vocabulary to speak of, and in both content and form her work tends to be slick and superficial. Her long, ambitious pieces fall embarrassingly short of their intentions. One dance, *Someone Missing,* stood out amidst the mediocrity. Here a woman—one imagines her in early middle age, a dreamer—crawls onto the stage, attracted by the music of a cellist (Eugene Friesen, playing his own composition). She submerges herself in the score, dancing to it simply and rapturously, like a child improvising. Then, so taken with the beauty of the sound that she insists upon making herself literally one with it, she inserts herself between the musician and his instrument and clambers onto his back so that, bent under his burden but still imperturbably playing, he bears her away, her body floating above his in ecstasy. The point is a very simple one, but it is touchingly made.

The two remaining works of interest were those in which Gillis allowed herself to rely on others. A collaboration with her brother, Christopher (a star of Paul Taylor's company), and James Kudelka of Les Grands Ballets Canadiens produced *Vers la Glace,* a dark, atmospheric duet of alienated romance for Gillis *soeur* and Kudelka. Martha Clarke—that specialist in theatrical fantasy—lent Gillis her *Nocturne,* a study, worthy of Kazuo Ohno, of a performing star in old age. In a long, bouffant tulle skirt like those worn by the Romantic ballerinas, head shrouded in a white cloth tied at the neck with a satin ribbon, feet and torso bare, this frail figure essays tottering arabesques, and sketches her once brilliant batterie with feet like stiff claws. Her arms are crossed, like the ghostly Giselle's, against her caved-in chest, but from time to time they lift to wreathe her head or to summon unseen sister spirits. Recumbent, tracing the last moments of her famous elegiac swan solo, she plucks at the flimsy folds of her skirt the way the hands of the dying fidget with the bedclothes. At last, she rises to exit with great dignity, holding before her the now untied ribbon, which she uses as a cane—a support as insubstantial as her illusions. Gillis was not entirely in control of her effects in this eerie, moving little dance, but it made her seem more worth contemplating than anything else she offered.

BORROWED *NOCTURNE:* *Canada's Margie Gillis, at her best in Martha Clarke's theatrical fantasy*

Susan Rethorst, WHO SHOWED AN EVENING of her work recently at DTW's Bessie Schönberg Theater, is a curious performer. Her face is tight and worried—as if she felt uncomfortable being on display—and her movement, though somewhat more relaxed, still has an air of cautiousness and self-preoccupation. This didn't much help my appreciation of her choreography, which, try as I migh I found circumscribed and tedious. sensed great thoughtfulness and single mindedness behind it, but as I watched, was all I could do to keep from nodding off.

Rethorst showed three pieces in thi concert: *Sons of Famous Men,* a lon group work that won her a Bessi award last season, and two new, smaller scaled dances, *Maintenance* and *Twai* To me, the titles were unfathomable *Twain,* for example, is a solo, while *Son of Famous Men* is performed by a quintet of women. All of the pieces are unaccompanied, which makes them especially hard to watch. The movement in them winds on inexorably, like a roll of wallpaper, without any climaxes or other points of structural definition. The viewer's task is to find sensual and intellectual pleasure in one small, careful gesture after another and in the interrelationships of these moves as they recur. One reviewer rich in this capacity went so far as to compare the work to a Henry James novel.

I don't mean to suggest that the three pieces are the same. *Sons of Famous Men* focuses on the idea of measuring—measuring areas of the space, taking another body's measure. Rethorst and her partner, Susan Braham, seem to be exchanging remarks like "You can go thus

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far and no farther." "Stop her." "No, this is *my* turf." Three young women in droopy dresses who play an intermittent part in the action—they might be ghosts or Fates—use their arms like signposts and divining rods. Most of the movement appears to be drawn from ordinary life or quasi-dance forms such as contact improvisation, and is very "normal." In contrast, Rethorst has a solo of physical existence gone awry. A compendium of wavering, stumbling feet, crippled or spastic hands, tics, and other obsessive motions, it's the most striking thing in the dance.

Maintenance, while obviously kin to the earlier work, is characterized by angles that are shaped by various parts of the body and by constant entrances and exits—so many that you begin to wonder if the dance isn't taking place somewhere else. *Twain,* briefest of all and most vivid, with its small chunks of activity broken up by laconic walks to a new starting place, would be even better if it were performed by Braham instead of Rethorst. Braham is an exceptionally fluid, eloquent dancer. Whatever the choreographic equivalent of reading from the phone book might be, she could make it fascinating.

Ain Gordon's *End Over End,* GIVEN IN the late-night Economy Tires Theater series at DTW, is not, strictly speaking, dance. It lies in that border world where motion and words interact to make meaning clear. Gordon is himself the son of a famous man, the choreographer David Gordon (as well as of a famous woman, the dancer Valda Setterfield). One can see the father's work in the son's: in the tight integration of the moving and the talking and, above all, in the smart-alecky punning. But where in David Gordon's pieces movement dominates, Ain Gordon can be said to have written a play—or at least a playlet.

Brief, fresh, and funny, it tells the story of He and She and their off-and-on romance, with obligatory supporting characters like Her Best Friend and Her Mother. For all his relative youth, Gordon is an astute chronicler of the banal interchanges of everyday existence, including the feeble generalities ("He said, 'Something something' ") and the uncomfortable hiatuses in conversation, here lightly rendered as part of the dialogue: "Pause." "Cough." Should daily life prove too dull, our favorite escapes are incorporated right into the action: melodrama (car accidents, shootings in restaurants) and sentimentality (in the form of a true Hollywood strolling-arm-in-arm-into-the-sunset finish). The movement—including falls for the Accident Victim that only increase in energy and enthusiasm as they are repeated—is brisk and graphic, a perfect foil for the repartee. ■

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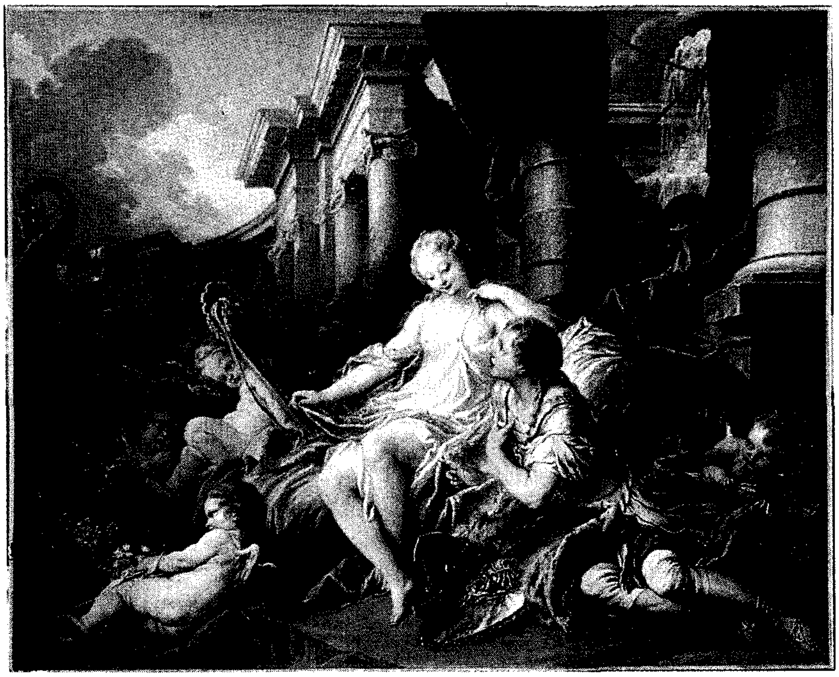
SWEET DREAMS

"...François Boucher was an interior decorator to the nobility creating Rococo fantasies for a mythology of the boudoir..."



COMIC-OPERA LOVE: *A Crusader woos a Saracen maid in* Rinaldo and Armida, *1734.*

Courtesy of the Musée du Louvre, Pa

ART HISTORIANS FEEL A FATAL ATTRACTION for uncharted spots on the map of history, even though the terrain they finally slog through might turn out to be a swamp. There are few large gaps quite as barren of road signs as the one that is home to **François Boucher,** premier painter from the age of Casanova. In the twentieth century he has been given only two significant shows, one in 1932 and the other, which didn't leave Japan, in 1982. Boucher (1703–1770) painted the escapist fantasies of an aristocracy that still considered itself absolute, ordained by God. The flatteries of artists in attendance on the French court, one could conclude, are not the sort of stuff to thrill modern democracies.

But Renoir was reclaimed this season by the Museum of Fine Arts in Boston, so why not Boucher, who is, if anything, less insipid? The backing is impeccable: The Boucher show at the Met is a joint project of the Metropolitan, the Louvre, and the Detroit Institute of Arts (which initiated the project). Furthermore, everybody already knows everything about Renoir, while Boucher is a distant exemplar of values that formed at least some of the foundations of modern Europe. The show's organizers, eager to fill gaps, have indulged themselves in intense speculation over provenance and meaning, turning the catalogue into a monumentally instructive act of scholarship.

For the rest of us, the revelation is that Boucher was, in the middle of his life, an impressive painter. At his height, he could endow female nakedness with a white pearlized sheen that seemed to glow from beneath the epidermis. His mythological enchantresses wreathe themselves in a characteristic cloud of mint greens, rose pinks, and cameo blues. Never mind that nacreous and fat-riddled flesh is no longer as appealing as it was to idle amorists. Never mind that his pug-nosed maidens smirk in an empty if charming grimace that is bastardized from the beatific female faces of the Renaissance. If you wanted illusion threaded through with titillation—if you wanted your mythology seasoned in the boudoir—then Boucher was your man.

Boucher belonged to what is now called the Generation of 1700—French artists who established France's leadership in Europe in the century after Claude and Poussin. In company with Chardin, La Tour, Natoire, Vanloo, and their bright young colleagues, Bouche refined Rococo fantasy into a technica tour de force. Unlike Watteau, his intro spective elder (who was the subject of show at our National Gallery in 1984 Boucher was a sociable rake and a liber tine who, according to rumor, had th same gay unconcern about his wife's a fairs as he did about his own. His prefer ence for pleasure was apparently no feigned, but came from the same contex (more or less) as Marie Antoinette's fa mous injunction to eat cake. He was par ty to the creed that ignorance of unpleas antness is bliss, and he died before i reached its end in revolution.

Boucher, who left France only twice painted for the king, Madame de Pompa dour, and the nobility. He is a swing fig ure: a sign of his times and the last of hi times. It's an amusing historical iron that one of his cousins was the granc mother of Jacques-Louis David, foremos painter of the barricades.

There is something of the cartoon i Boucher's art. It's not surprising to fin that he painted a number of sets for th theater (none of which survives). A tast for dramatic farce was the mode of th day. Italianate landscapes in the traditio of Claude had fallen out of favor, an there was a chance to invest them wit some of the sentimental vigor he was s good at. His landscapes are pure make believe, merging incongruous Classica buildings with French greenery and rus tic shepherds and maids: Pastoral lov was another affectation of the nobilit When Marie Antoinette built the Pet Trianon to play at being a milkmaid, was to participate in the current literar tradition of pastoral simplicity, conver iently free of any hint of actual povert Boucher's shepherds and maids take o their shoes, but their feet are as soft a buttermilk.

The theater would have been secon nature to Boucher, since his painting are in essence theatrical sets for the pro jection of pleasantries. As Alastair Lain notes, the painted pastoral was "Bou cher's single most influential contribu tion to French eighteenth-century pain ing," and the source was the amorou and elegant shepherdesses in the opér comique.

The catalogue's authors note wit some surprise that neither the Impres sionists nor the Romantics paid much at-tention to Boucher. We should be astonshed if they had. His technical feats are mpressive, but no more so than those of Rubens or other more important painters. His point of view was so finely adapted to his circumstances that it could not be translated beyond them. It's difficult, for instance, to distinguish one female face from another in Boucher's portraits: Their heads are types. Even Madame de Pompadour complained of one portrait that it was pretty but "little like."

At the midpoint of his career, Boucher was able to transcend such formulas through a vigorous command of color and draftsmanship. Like Rubens, he knew the value of pink and orange—not black—to create shadows on flesh. The exquisite *Diana at the Bath,* from 1742, is as much a product of careful observation as the heated *Leopard Hunt,* from 1736, is a study of fantastic tumult in which even the distant clay hills have been whipped into luminous motion.

At the beginning of his career, he was not so adept. Judging from this exhibition, which was prevented by the complexities of modern loans from bringing in key early works, most of Boucher's first efforts were facile but confused—he tried everything at least once, and not to great effect. His last few works, painted during an increasing dissipation, are little more than advanced wallpaper. And because of those problems with loans, many of the catalogue's most provocative mature pictures aren't here—the Russian museums, for instance, have shied away from loans to the United States since the end of détente.

But to demand too much of Boucher is to overlook the chief function of a *premier peintre du roi:* He was an interior decorator to the nobility. Boucher's pastel greens and blues needed to harmonize with Rococo wall colors. For 35 years his pictures were rewoven into tapestries, seven of which hang at the Met. For nearly fifteen years the Vincennes-Sèvres porcelain factory turned out figurines of sweet-faced girl and boy shepherds based on Boucher's models. The figurines, especially, look familiar—they are prototypes for the porcelain cuties produced for mass distribution during the next two centuries.

Boucher, it seems, was a primal source of Western decorative clichés, including the pearly-green trees and coy country bumpkins in Victorian wallpaper, greeting cards, pulp illustration. More than once at the Met I felt that the mint-blue-rose hues of his forest scenes were eerily close to the tonalities of a Disney movie. (Disney's animators did have an instinct for ferreting out the sentimental basis of "serious" painting and music.) In any case, kitsch owes a serious debt to Boucher, its fountainhead. (Fifth Avenue at 82nd Street; through May 4.) ■

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INNOCENT EMPLOYMENT

"…J. Paul Getty's biographer condemns his tragic faults, but ignores or misrepresents his financial genius and integrity…"

The Great Getty: The Life and Loves of J. Paul Getty—Richest Man in the World, *by Robert Lenzner. Crown; 283 pages; $18.95.*
The House of Getty, *by Russell Miller. Henry Holt; 361 pages; $17.95.*

READING THESE DISPARATE BIOGRAPHIES of the late J. Paul Getty, one would conclude that if cats have nine lives, this old lion had at least two. Russell Miller shows a life of great and inspiring entrepreneurial achievement, coupled with the hubris of Getty's personal tragedies. Getty's life as depicted by Robert Lenzner is so petty, despicable, and essentially so uninteresting that it is really not worth reading about. As Lenzner gives endless examples of Getty's concern about getting value for money, I can well imagine his subject recommending the purchase of Miller's book for the sole reason that you would get 78 pages more for one dollar less.

Lenzner acknowledges his personal bias at the outset of *The Great Getty* with this quotation from H. L. Mencken: "The plutocracy, in a democratic state, tends to take the place of the missing aristocracy, and even to be mistaken for it. It is, of course, something quite different. It lacks all the essential character of a true aristocracy: a clean tradition, culture, public spirit, honesty, courage—above all, courage." He then proceeds to describe Getty as "a liar, a cheat, a miser, a bigamist, a wife beater, a suspected Nazi sympathizer." In quotations from some of the over 100 interviews that Lenzner conducted, we are given the sources for this obituary: disappointed or discarded girlfriends, lawyers' license in divorce pleadings, self-serving reports from FBI agents in the field—of the kind that the American public has come to distrust in recent years—and former executives terminated for good cause. Lenzner's diligence is commendable, but he never questions the motives or veracity of his informants. No man is a hero to his valet, but as Cyril Connolly said, this is not because the man is not a hero but because the valet is a valet.

As Lenzner has disclosed his own bias, it is incumbent upon me to disclose mine: I worked closely with the late J. Paul Getty for a decade. He was my daughter's godfather. I loved him. And his son, Paul junior, was the most generous contributor to my defense costs during my second trial.

PLUTOCRAT AT PLAY: *With Dorian Leigh (bottom left) and others.*

The derogatory appellation of "plutocrat," in connection with Getty, has for me a totally different connotation. He always reminded me of Walt Disney's lugubrious hound Pluto. His mien of infinite sadness was an essential element of his humor. It is regrettable that Lenzner has written a biography of a man he did not know and for whom he had no empathy. He therefore fails to recognize the self-parody of many of the quotations, which are then used to indict his subject.

We laugh because life is often too sad to do otherwise. It is certain that Getty's morose exterior also reflected his realization of the failings in his personal life. He failed in his relationship with his parents. He failed in his five marriages. He failed dismally with his sons. At the end, Getty's extraordinary prescience, which was the cornerstone of his business career, must also have told him that the great company he had built up would pass into the hands of strangers and ultimately cease to exist. Forty years before everyone else, Getty realized that it was cheaper to buy oil companies than to buy oil wells. Twenty-five years before the event, he predicted the depletion of domestic oil reserves and the rise of OPEC. He must also have known that his business empire would be converted into bundles of cash.

The man Lenzner describes as a liar and a cheat went to inordinate lengths to pay for every personal expenditure out of his own pocket and refused the perks customarily enjoyed by senior company executives. He refused to countenance any payments to public servants, politicians, or private individuals that could not bear the scrutiny of his own or foreign governments. Lenzner tells us that he was at one time associated with the great investment-banking house of Goldman, Sachs. Therefore, I assume it is not ignorance that leads him to give the following as evidence of Getty's cheating his investors: "He offered the unsuspecting shareholders a preferred stock that paid a small cash dividend instead of the common stock . . . which at the time paid no cash dividend." True, and as Lenzner must know, anyone who availed himself of this offer could afterward sell his preferred stock and purchase more common stock with the profit. With more cheats like that, the SEC and the regulatory authority of the New York Stock Exchange would have few causes for complaint.

Lenzner measures Getty's fortune by defining a billion as "one hundred thousand million." A gargantuan exaggeration by a factor of 100, although I'm sure that his subject would have been de-

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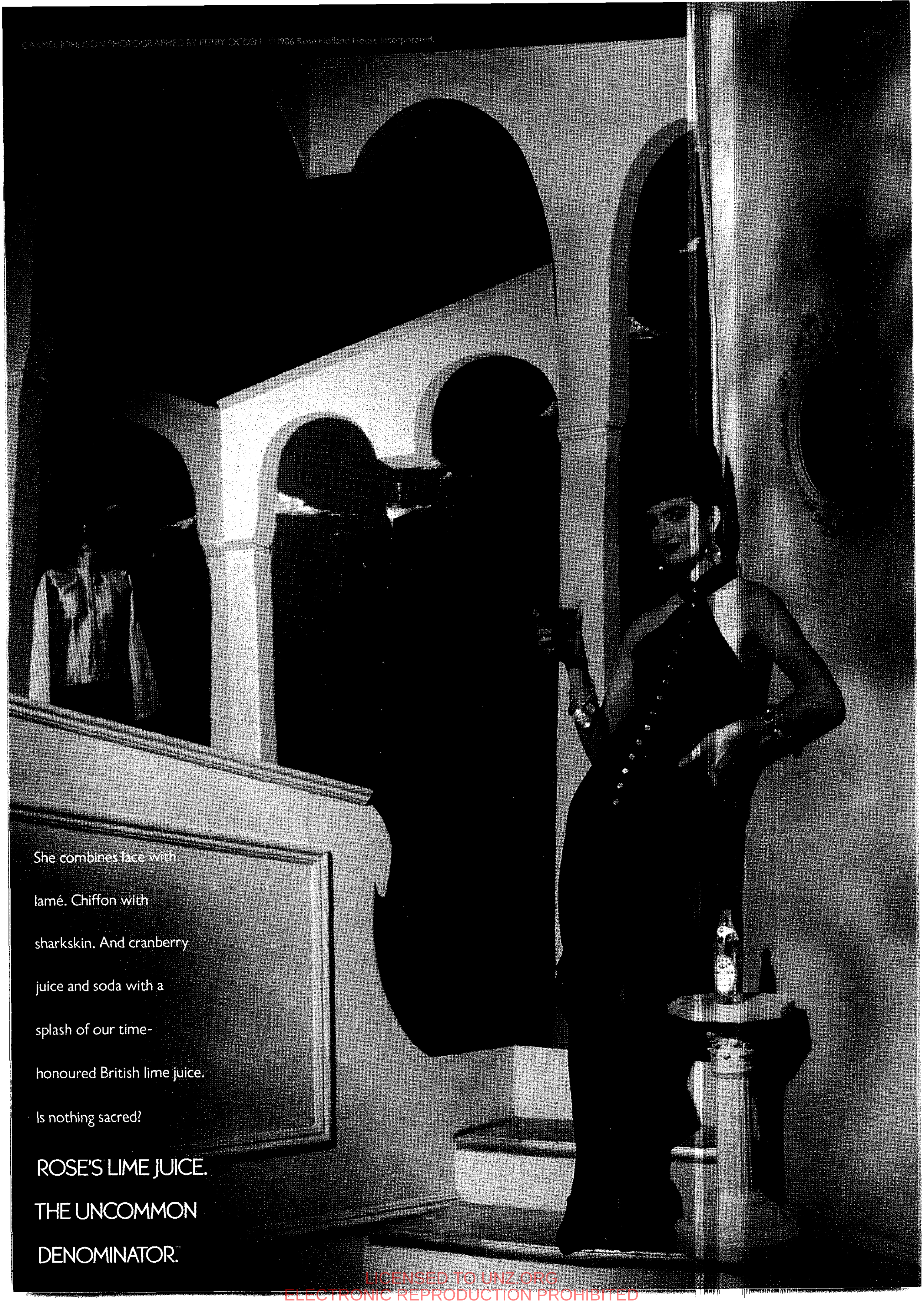
Claus von Bulow was executive assistant to J. Paul Getty, vice-president of Getty Oil International, and a member of the Getty Oil Executive Committee.

Courtesy of Rex Features.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lighted had it been true. In this saga of gigantism, Lenzner informs us of the impressive size of Getty's penis, and proceeds to identify virtually every receptacle into which his subject passionately, and, no doubt, at times a little absent-mindedly, chose to put it.

Lenzner's bias is in the by now traditional form of indictments of the robber barons and their successors. Yet whatever the faults of these super egos, they built the industries and the wealth that are the basis for our jobs and our prosperity. They have endowed our hospitals, our libraries, our universities, and our museums. Getty left almost his entire fortune to charity, and his son, J. Paul Getty Jr., is doing the same. Not a discreditable record by the standards of public service outlined by H. L. Mencken. Lenzner's comments on Getty's munificent gift to posterity: "Every dollar contributed to the museum, of course, was a charitable deduction from his taxes." A writer of Lenzner's background must know that this is simply not true. You deduct from your income, not from your taxes. It follows that, even at the current maximum tax rate of 50 percent, you would be better off paying tax than making a charitable gift.

Miller's history of Getty's business career relies in large measure on Getty's autobiography and other writings, but his judicious editing of the voluminous material makes his book very readable. Only in the last chapters of *The House of Getty* does he show a lack of balance, when he deals with the tragedies in the Getty family and relies on a few very selective sources. To compensate for this, Miller gives an exciting and original exposé of the muddles, treasons, and intrigues that led to the demise of Getty Oil.

Getty had tragic faults, as can be seen in his personal relationships, but they were commensurate with his financial genius and integrity. Perhaps Lenzner would have had a more accurate perception of him if he had taken his tone not from Mencken but from Samuel Johnson: "There are few ways in which a man can be more innocently employed than in getting money." But then, Johnson was fortunate to have Boswell as his biographer.

In brief: IN **No Laughing Matter** (G. P. Putnam's Sons; 335 pages; $18.95), Joseph Heller and his friend Speed Vogel chronicle Heller's affliction with and recovery from Guillain-Barré syndrome. (For several months, Heller was paralyzed and could not eat.) The book is not meant as a serious depiction of the nature of an illness or the patient's spiritual response to it, for the language is unfailingly casual, jokey, and coarse. Rather, the point seems to be to show us what a great guy Joe Heller is, and what a fine friend he has in Speed. In this it fails dis-

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mally—both men come off as mean-spirited egomaniacs who expect the reader to take their oafish camaraderie at face value. Heller's primary pleasure in his friends appears to be the envy they excite in others: His lawyer was reduced to "gaping fascination with the kind of people he was apt to find around me, the author of *The Godfather;* the author of *Fiddler on the Roof* . . . and others of mordant misanthropic wit in what to him was an all-star cast." Heller's pride turns to petulance, however, when he contemplates a friend who is more successful than he: "When I do go to one of [Dustin Hoffman's] movies, my attendance is always in connection with the ceremony of a premiere, and the film is the price I must pay for the dinner and the party." Vogel, a study in downward mobility, is gleeful to find that his famous, boastful friend is now dependent and appreciative. While in the hospital, Heller wins the affection of a pretty nurse about fifteen years his junior. Though Heller brags about her devotion, he's not blind to her flaws: The nurse has terrible taste, puts people off with her inane questions, and wears too much makeup ("Lipstick gets on her front teeth, and I and Sydney Gruson are the ones who have to call that to her attention"). The affair works out well: Heller, as he repeatedly tells us, brings excitement into her drab life (she is taught to knit by a famous person's mother), and he becomes so mellow that he sits patiently through her idiotic chatter. No, I'm afraid that, for all Heller's suffering, the only people in this book I felt sorry for were the nurse and a writer named Bob Samuels. Samuels also came down with Guillain-Barré syndrome. After four years, he still could not walk or feed himself, but he managed to begin a book on his illness. He sent it out, and back it came, with the news that he was too late—the Guillain-Barré market had been cornered by Joseph Heller. . . . Lovers, liars, poachers, and loonies of all kinds crowd **In These Promiscuous Parts** (St. Martin's Press; 264 pages; $15.95), Menna Gallie's jolly novel of a Welsh village. Rosa Luxembourg Kendrew comes home to visit her mother, one of those die-hard communists who are happy to think the revolution will come after them—*long* after them, because the stock market is doing rather well just now. There is a timid policeman who is told to arrest his own horrible mother, and an outspoken servant who doesn't take well to Mrs. Kendrew's advice on birth control ("The point was that men ought to 'take the kettle off before it boils over' and it was time my Sam learned to do it. . . . I told her I'd never heard of anything crueler to man or beast"). Though the novel is in the colorful-rural genre, it is not quaint: There's too much sex and politics for that, as well as honest, good writing.
—Rhoda Koenig

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ENGLAND SPINS

"...*My Beautiful Laundrette* is rambunctious, juicy, richly entertaining. It's not art, but it's a work of substance..."

THE RAREST THING IN MOVIES AT THE moment is a film with an emotionally complex subject. The British film **My Beautiful Laundrette,** opening March 7 at the Embassy 72nd Street, is the work of a young writer struggling to make sense of a mixed racial and cultural inheritance. Directed by Stephen Frears (*Gumshoe, The Hit*), this engaging, juicy, and funny movie was written by Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother. Kureishi makes something richly entertaining out of his divided loyalties: From the point of view of an eighteen-year-old boy, Omar, he shows us a large Pakistani family settled in England and split between love and hatred of the new country, a family enriched by Thatcher-era capitalism and wounded by Thatcher-era racism. As if that weren't enough, he takes on interracial homosexuality and the failure of the left as well.

Kureishi isn't shy or tactful. He plunges right in, and his work is bracingly direct. But it's also the work of a playwright, not a screenwriter. He constructs dialectically, with balanced, warring forces; he's impatient with mere atmosphere (the lifeblood of the cinema), and he's much too explicit—his characters have the annoying habit of exactly representing themselves in every speech. Kureishi packs too much in; the plot forms itself too easily into contrasts and climaxes, and we don't quite believe some of it. But still, in comparison with the chicken feed we usually get in movies, *My Beautiful Laundrette* is a work of substance.

The boy's father, known in the film only as Papa (Roshan Seth), is a left-wing journalist, formerly a considerable power in Pakistan, who has fallen apart in England. His hair prematurely white, he lies on his bed in a South London tenement swigging vodka and lamenting the fate of Omar's English working-class friends, who have failed to embrace what he taught them as young boys—socialism, trade-unionism, a love of books. Now about eighteen, the kids are hapless, stuck at the bottom; they've become racist street toughs—skinheads—who march in neo-fascist demonstrations, protesting the presence of people like Papa and Omar ("Pakis," they call them). Papa is a sweet man, and Roshan Seth (the young Nehru in *Gandhi*) uses his liquid dark eyes and morose long nose to draw out the full measure of Papa's soft-headed idealism.

ON THE TOWN: *Gordon Warnecke, Shirley Anne Field, and Saeed Jaffrey.*

When Papa calls his prosperous brother, Nasser, and asks him to give Omar a job, the boy enters a different world. At parties with friends, Nasser raises his glass to Margaret Thatcher. Fat, sleek, and happy, he's grown rich from his garages, launderettes, and tenement buildings, and from other money he skims off his cousin's narcotics trade. He lives the life of a wealthy Englishman, enjoying one of the prerogatives that seem to come with the position—the mistress (English) he keeps in town while his Pakistani wife and three daughters live in the country. Indeed, Kureishi has Nasser enjoying his privileges much more openly than an Englishman would: An ex-colonial subject, he can lord it over the master race in the master's backyard. The familiar, jovial Saeed Jaffrey, rippling through the English banter with glee, plays this scoundrel as a delirious sensualist incapable of denying himself the sweets of life.

Nasser sets up Omar in one of his launderettes, a shabby, run-down establishment in South London, and he pulls the boy into the good life. *My Beautiful Laundrette* could have become a simple moral tug-of-war like *The Flamingo Kid,* in which an honest daddy and a slick mover struggled for Matt Dillon's soul. But Kureishi splits Omar's loyalties and ours too: Papa is a good man, but he's soaked in bitterness and defeat, whereas the rancorous and cynical Nasser has the force of life in him. And Kureishi thickens the stew. Omar hires his old school friend Johnny (Daniel Day Lewis), a tall, slender punker with a streak of blond hair, to work in the launderette, and soon the boys are making a go of it in business and climbing into bed with each other. There is also Tania, Nasser's restless daughter, who's eager to marry Omar and has the disconcerting habit of baring her breasts at dinner parties.

From this distance, one can only imagine the community pressures on Kureishi and his director to project a "positive" image of an embattled Asian minority in England, pressures that they insolently flout. These Pakistani émigrés are hardly quiet and respectful. Giddy from their scandalous and unexpected success, they're living up a storm, while the poor white English kids, who despise them, see their own lives getting narrower every year. Johnny's skinhead friends have nothing to do but hang out at the launderette, wasting time until they find the courage to beat up a Paki. The lovers Omar and Johnny, who treat each other tenderly, stretch hands across the racial and class barriers; it's the only hopeful element in the movie. Their love affair may strike some as improbable, a gay version of Tony and Maria's love in *West Side Story,* but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic, and the two boys are just lucky—for a while.

This rambunctious movie was made for Britain's Channel Four, one of the independent TV networks; it represents an act of creative freedom inconceivable on any branch of American television. The director, Stephen Frears, uses a raw, slightly garish visual palette, which works for the subject, and Frears is unusually direct about emotion for an English filmmaker. *Laundrette* is too fast and glib, and some of the themes are stated quickly and dropped. The movie isn't art; it's occasionally contrived and almost always wound up too tight. But it plays extremely well in almost every scene, and it's a triumph of candor.

Apart from the masterly Roshan Seth and Saeed Jaffrey, I particularly enjoyed Shirley Anne Field as Nasser's grateful mistress and also, as Johnny, Daniel Day Lewis, who is tall, lean, and raffish; you don't expect his tough kid's ready-for-anything manner to yield a tender gay-lover's smile. Gordon Warnecke, as Omar, is too much the unformed handsome ingenue, pulled this way and that, but then he's playing the least interesting character in the story. Omar isn't a strong enough protagonist for an ambitious movie that both pays rueful tribute to entrepreneurial capitalism and says a sorrowing good-bye to the left. Yet he may be weak because Hanif Kureishi isn't sure himself which way the Pakistanis in England should go. Given how excitingly he dramatizes the ambiguities of the world he's grown up in, he's probably better off not making up his mind.

HOMOSEXUALITY IS ONLY ONE ELEMENT among many churning around in *My Beautiful Laundrette,* and not much fuss is made over it. On the other hand, **Parting Glances,** an amiable, low-budget independent American film, is set entirely inside the gay world of New York, and it presents a sustained picture of gay love and friendship. There's a prolonged party scene that amounts to a kind of catalogue of gay manners; there are some regular guys, a nasty queen, a female jolly good Joe, a married homosexual who's a creep, some scenes at Fire Island, some cooking and music and cruising, and much else.

The movie is a romantic triangle featuring a handsome but conventional young health official; a manic, self-destructive rock singer dying of AIDS; and a writer who lives with the first man but truly loves the second. *Parting Glances,* which was written and directed by Bill

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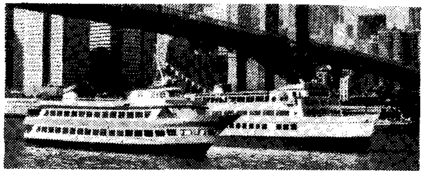
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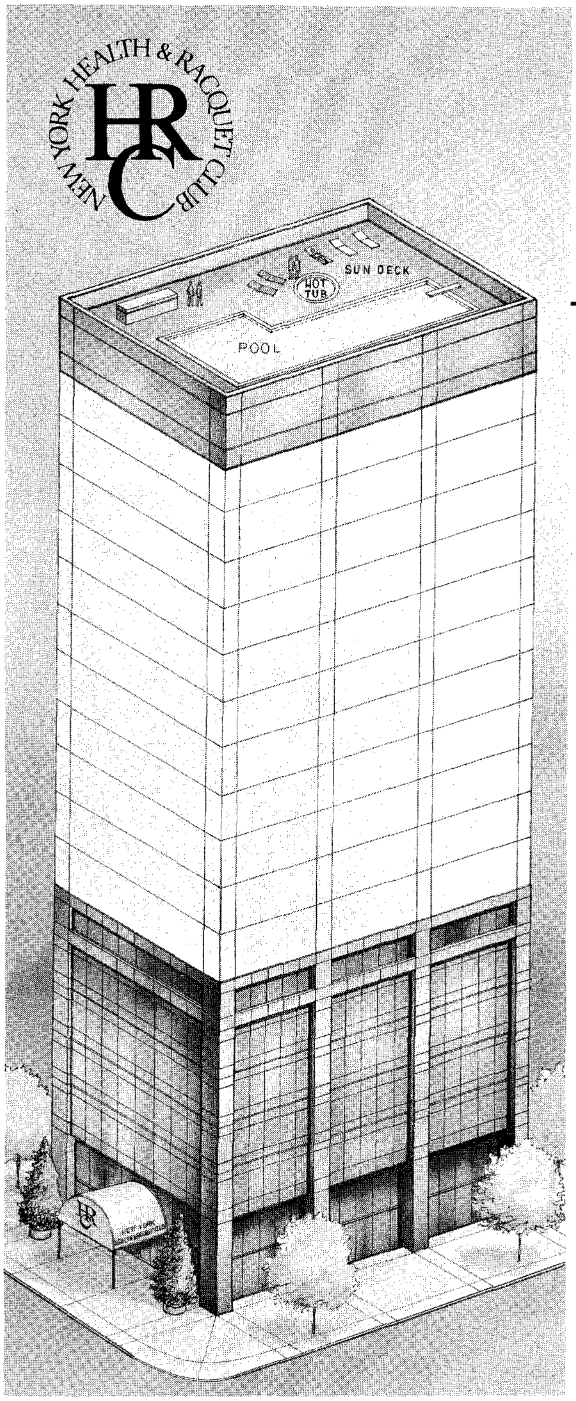
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Sherwood, has its heart in all the right places. Sherwood, I would guess, wants to restore some homely, affectionate, everyday reality to matters often treated sensationally. The lovers jog, go to bed, quarrel, eat dinner, go to a party, and so on. See? Just like everybody else. The movie is pro-monogamy, pro-women, pro-friendship, very clean, and neither hysterical nor sentimental about AIDS. *Parting Glances* is infinitely preferable to such Hollywood drivel as *Making Love,* but as much as I admire the decency of its attitudes, I wish it were more exciting and not so desperately self-conscious. The only drama lies in the writer's soul (which man will he choose?), but we don't care enough about him to respond to it. And though Sherwood can direct (many of these scenes move along briskly), he needs to work with a writer; over and over, you can hear him laboriously trying to sound casual.

THE ONLY THING I LEARNED ABOUT SAdists and masochists from the S&M romantic drama 9½ **Weeks** is that they're extremely quiet. Early on, Mickey Rourke, as a super-cool New York financial whiz with a hundred identical suits, asserts his mastery over the beautiful Kim Basinger by whispering across rooms to her. Basinger whispers back, and from that moment she belongs to him. I have now tried this incredibly sexy whispering on three or four women, and despite following it up with pointed offers to shackle them to my desk at *New York* Magazine, I have yet to receive so much as a whisper in return.

9½ Weeks was directed by Adrian Lyne (*Flashdance*), a man who started out making commercials. Lyne is still making them. Almost every scene in this movie is illuminated from behind with floods of silvery light. Despite the colorful sex (brief, violent encounters in odd, cold, and wet places; eager tongues working on fruits and vegetables, etc.), *9½ Weeks* has the least sensual look and rhythm possible; it keeps drifting off into static, shiny attempts to make the ultimate perfume ad. Hacked to bits in the editing (MGM/UA, the film's distributor, insisted on removing some of the kinkier scenes), *9½ Weeks* has no emotional continuity at all, and this is disastrous in a drama about a woman who first accepts and then rejects pleasure in humiliation. There are a few enjoyable moments. I would be lying if I said I wasn't interested by a scene in which Rourke runs a piece of ice down Kim Basinger's body. Near the end, when Basinger snaps out of her trance and struggles to become a person, the movie suddenly comes to life, but it's far too late. Basinger is beautiful and immensely likable, and Rourke is attractive, though inaudible. They're the right stars for erotic drama, but *9½ Weeks* is almost completely boring. ■

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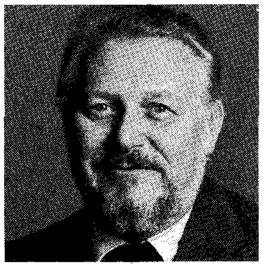
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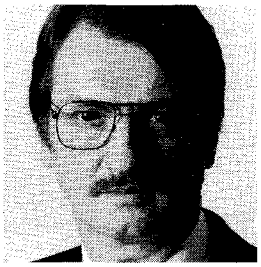
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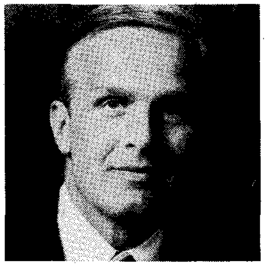
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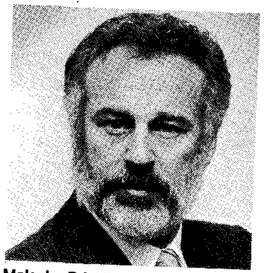
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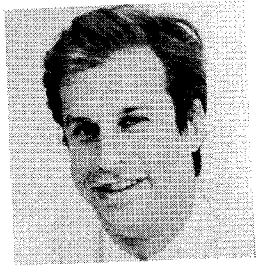
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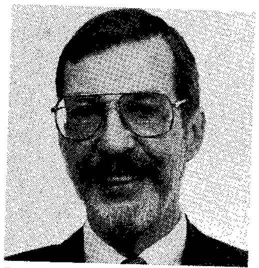
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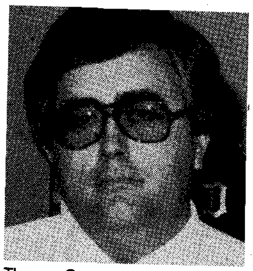
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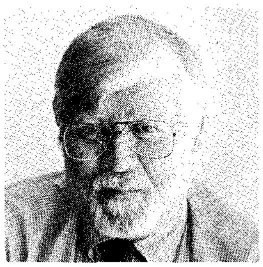
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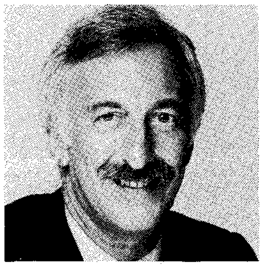
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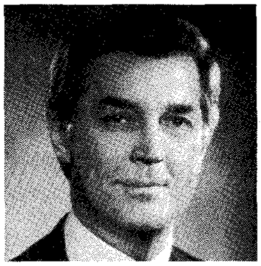
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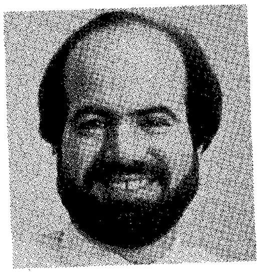
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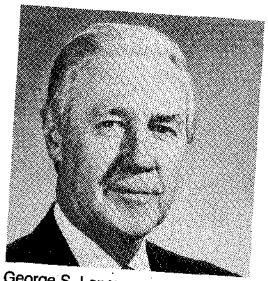
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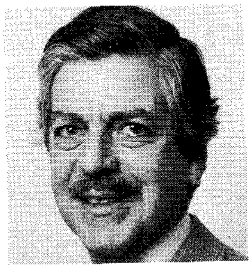
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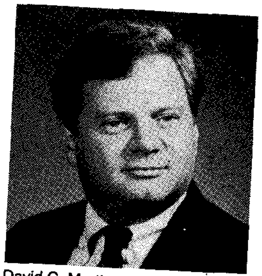
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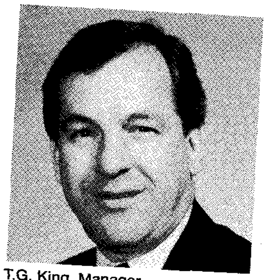
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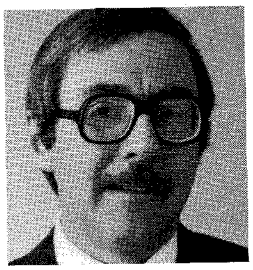
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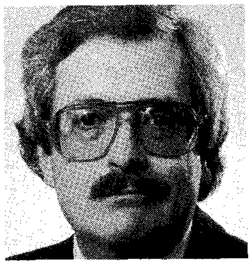
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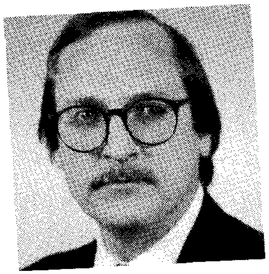
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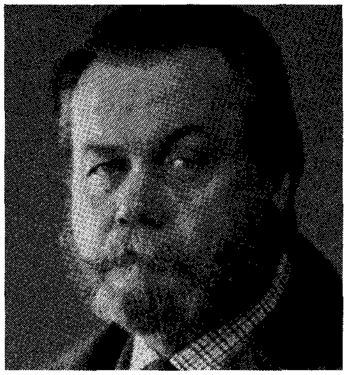
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The Underground Gourmet/Jane Freiman

OF WOKS AND EMPIRES

"...The main weapons at Szechuan Wok are chef Man's carefully wokked and beautifully balanced stir-fried dishes..."

SZECHUAN WOK: *Intimate, cheery—and reasonable.*

TWO CHINESE-RESTAURANT POWERS have recently launched new offensives in the ever-escalating Upper East Side wok war. Inexpensive Chinese restaurants are taking up positions in such numbers that pedestrians are imperiled nightly by the crossfire of speeding delivery bicycles.

The battles are raging under the Sichuan-Hunan banner, and at least two of the new forces are linked to big-brass Chinese restaurateurs—David Keh (of Auntie Yuan and Pig Heaven) and Michael Tong (of Shun Lee Palace and Shun Lee West).

Just eight weeks ago, the empire struck east when the empress of cut-rate Sichuan, Misa Chang, opened her ninth Empire outlet, **Empire Szechuan Valley** (1194 First Avenue, near 65th Street, 744-9400), on the site of the former Mr. K's Noodle Parlor, once owned, operated, and then shuttered up by Mr. Keh, who has a minority interest in the new restaurant.

And late last summer, chef Sun Dao Man of Shun Lee West quietly transferred his fortune cookies to Szechuan Wok, where the top price on the menu is a mere $8.75 (daily specials may be higher).

You'll be attracted by the blush of fuchsia and the violet neon emanating from Empire Szechuan Valley's oak-and-glass sidewalk terrace; pause briefly and the front door will open to reveal a smiling, stylishly dressed hostess beckoning, "Come in, come in, it's so cold outside." Trench warfare, imperial-style.

Empire Szechuan Valley's arsenal consists of more than 100 robustly seasoned dishes (request that they omit MSG), all served in regal portions. And there's the requisite complimentary dessert orange. Active, too, in the campaign are the sometimes overly enthusiastic T-shirted servers bearing tangy, gingery, aromatic Chinese eggplant ($6.25), fiery scallops with black beans and bell peppers ($8.45), mild but flavorful shredded pork with skinny "golden" enoki mushrooms and vegetables ($7.25).

Forget the egg roll ($1.15), the bland orange chicken ($6.95), and the lackluster lemon chicken ($8.95).

Occasional lapses in authenticity, such as Sichuan-style bean curd ($5.25) lacking pork and pepper, or hot-and-spicy dishes that are neither hot nor spicy, can let you down here. However, you'll return for the beef with broccoli ($7.25), the ten-ingredient (honest, I counted) stir-fried noodles ($4.95), and the mu-shu pork ($6.25; pancakes, 20 cents each) that came in such abundance two of us couldn't consume it.

Take the leftovers home—I did, twice. Empire Szechuan Valley graciously packs them in plastic bags emblazoned with its globe logo on one side and the menu, as well as nine brief conversation lessons, on the other.

Dinner for two, including two drinks, one appetizer, two main dishes, tax, and tip, costs about $25 (slightly more if you choose house specials). Weekday lunch specials cost $4.25 to $4.60.

Empire Szechuan Valley is open Sunday through Wednesday 11:30 A.M. to 12:30 A.M. and Thursday through Saturday till 1 A.M. A.E., M.C., V.

STEP INTO THE INTIMATE BEIGE BUNKER at **Szechuan Wok** (1694 Second Avenue, near 88th Street, 410-2700) for a cheery greeting of fresh flowers and snowy-white tablecloths. There's even a wine list (albeit short), offering bottles ranging in price from $8 to $27 (for non-vintage champagne) and glasses of white, red, or rosé for $1.75 each.

The main weapons here, however, are chef Man's carefully wokked, beautifully balanced stir-fried dishes (with no detectable MSG).

The menu (and the restaurant) is small, waitresses still struggle with English, chopsticks are in scarce supply, and the manager-host is often abrupt. But chef Man consistently stirs up explosive chicken shreds with julienne vegetables and sesame seeds ($7.95), near-perfect red-hot diced chicken with peanuts ($5.95), and mild but tantalizingly savory-sweet diced chicken with walnuts ($5.95). Sichuan string beans with pork in garlic sauce ($4.95) were, frankly, addictive.

The bargain-priced cup of hot-and-sour soup ($1) lacked pepper, the fried dumplings ($2.80) had a strangely sweet filling, and the undrained Sichuan wontons ($2.80) drowned in their own sauce. So think of the appetizers as an obstacle course.

While mu-shu pork ($5.85 with four pancakes) and shrimp with lobster sauce ($8) were merely good, sautéed sliced grouper with water chestnuts and pea pods ($6.85) was sweet, fresh, and sublime. And phoenix nest ($7.95), an edible poem of lightly sauced chicken and vegetables spooned into a golden basket fashioned of potato shreds, was, like this restaurant, a clear winner. Our dinner for three, including three drinks, one soup, two appetizers, two main courses, the complimentary orange, tax, and tip, came to $36; the luncheon special costs $3.75.

Szechuan Wok is open Monday through Thursday noon to 11 P.M., Fridays and Saturdays till 11:30 P.M., and Sundays 3 to 10:30 P.M. A.E., M.C., V. ■

Photograph by John Cavanagh.

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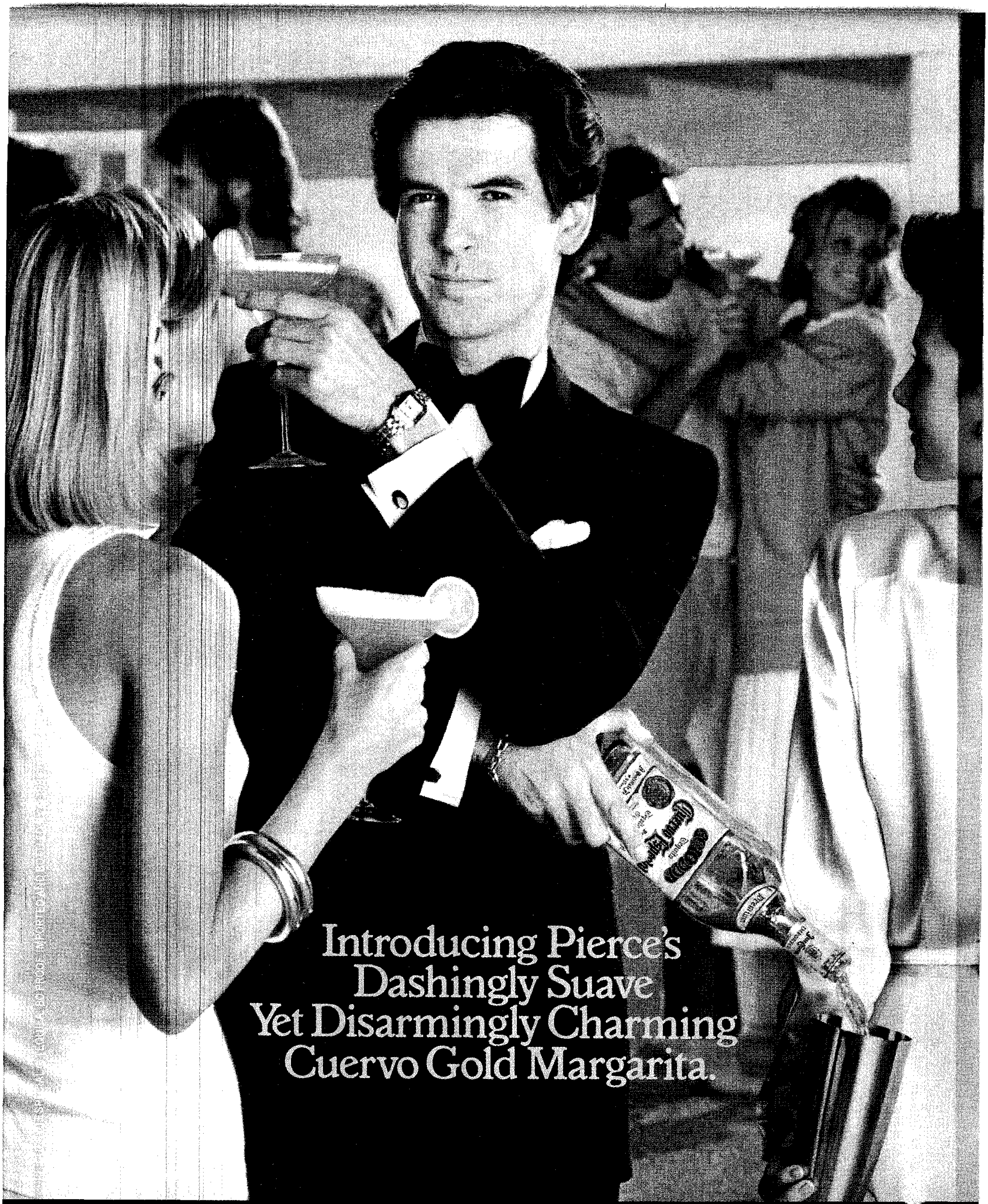
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FUNERAL GAMES

"...*Loot* unfurls its faintly absurdist story with enormous wit, but never becomes incoherent with hate or soft with optimism..."

TO CATCH A THIEF: *Kevin Bacon and Joseph Maher in MTC's revival of* Loot.

MOST PEOPLE KNOW THAT SATIRE MUST be funny; many, that it must hurt; but few realize that it must also display superior intelligence as its right to mock the world. In these debased times, when an alleged satire such as *Down and Out in Beverly Hills,* made of stale mush, can be a success, I fear for **Loot,** which admirably meets all three prerequisites.

Joe Orton, who was murdered at age 34 by his lover, was 33 when he wrote *Loot* (1966), his funniest play. It is informed by a magnificent indignation against government, Catholicism, women, male and female authority figures (e.g., parents)—indeed, humanity in general—surpassed only by its hatred of hypocrisy. It unfurls its faintly absurdist story with enormous wit, but never becomes incoherent with hate or soft with optimism about some hidden, underlying human goodness. Rather, it goes about its sacred mission of a total demolition job with unfailing good humor, reveling in its cool unraveling of the social fabric. Evil gets away with everything, without even the familiar cop-out of its having to live with pangs of conscience or an enervating satiety amid its ill-gained wealth.

But to get away with this, Orton not only had to be unremittingly funny, he also had to convince us of his intellectual right to his bleak misanthropy. In the play, language is bandied about, bent into every sort of paradox and play on words, twisted into sidesplitting *non sequiturs* of impeccable pseudo-logic: "It will put Paradise to shame." "Have you ever seen Paradise?" "Only in photographs." By his command over his medium, Orton asserts his right to his somber vision: This jaundiced view wears that difficult color, yellow, with such sovereign style that it persuades us that to discriminate against humanity spells a discriminating palate, ultimate good taste. Besides, if your lover kills you, the man he loves, out of sheer envy, doesn't that rather prove your point?

Loot concerns that good citizen, father, and Catholic Mr. McLeavy, who is mourning his dead wife awaiting interment. With him is nurse Fay, who eased Mrs. M. through her last illness by poisoning her, and who, having killed seven husbands in ten years for their money, now has her eye on Mr. M. The McLeavy boy, Hal, has just pulled off a bank robbery with his friend Dennis, who works for the undertaker burying Mrs. M. and is in love with the murderous nurse. A semidemented police inspector, Truscott of the Yard, is snooping around, and the boys don't know where to hide the loot. That is about as much as you need to know—except that this is not a play for those easily offended or lacking a sense of humor, like those subscribers to the Manhattan Theatre Club I saw leaving in disgust or, worse yet, incomprehension.

Orton was, clearly, a follower of Oscar Wilde, and *Loot* is arguably the twentieth-century *Importance of Being Earnest.* It is instructive to study how well the lesson of the master has been digested by the disciple. Compare the scene near the beginning of *Loot* where Fay questions Hal about, among other things, Dennis with Lady Bracknell's first-act examination of Jack: "*Fay:* Have you known him long? *Hal:* We shared the same cradle. *Fay:* Was that economy or malpractice? *Hal:* We were too young for malpractice, and economics still defeat us." And further: "*Fay:* You will be forced to associate with young men like yourself. Does that prospect please you? *Hal:* I'm not sure. *Fay:* Well, hesitation is something to be going on with. [Cf. Lady Bracknell on ignorance.] We can build on that. What will you do when you're old? *Hal:* I shall die. *Fay:* I see you're determined to run the gamut of all experience. That can bring you nothing but unhappiness." This may be merely funny when read; well acted on stage, it is a bloody riot.

The production couldn't be better. Zeljko Ivanek (Hal) is an uproarious combination of stupidity, cunning, and compulsive inability to lie in a performance that heroically refuses to pander to the audience with the least cuteness or self-indulgence. As his chum, Dennis, Kevin Bacon is almost as good, which is to say very. As McLeavy, Charles Keating is the image of honest befuddlement, in his firm belief in Church and State, the infallible formula for self-destruction he pursues with adorable idiocy. As Fay, the personification of female rottenness, Zoë Wanamaker is pursed and poised to perfection, overacting genteelly in a way that proves just right. As Truscott, the embodiment of male corruption, Joseph Maher portrays an idiot savant with sublime near-rationalness that turns the world irretrievably topsy-turvy as he makes madness and evil seem endearingly quixotic. In the small part of a bobby, Nick Ullett does yeoman's work.

John Tillinger has directed ebulliently, though I wish he had not let the delirium slacken somewhat toward the end. Highly proficient scenery (John Lee Beatty), costumes (Bill Walker), and lighting (Richard Nelson) help make *Loot* a hoot. It is sub-

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versive humor, of the sort homosexuals are particularly brilliant at. In Orton's play, we get a world where goodness is doomed, intelligence merely low cunning, and stupidity abject. The revival follows appropriately on the heels of *It's Only a Play,* by Terrence McNally, Orton's chief American emulator. But Orton's blackness is thicker, funnier, deeper.

IN AN INTERVIEW HE GRANTED ME shortly before his death, S. N. Behrman recounted how his first play, **The Second Man** (1927), was based on a story he had submitted to *The Smart Set,* for which George Jean Nathan paid him $50, noted that it seemed dramatic to him, and asked the young author to send more stuff. Having no other ideas at the time, Sam promptly dramatized his story, which went on to become a hit with the Lunts in the leads. It is all based on a sentence from a letter of Lord Leighton's to his sister, which serves as an epigraph to the play and should have been reprinted in the program: "For together with, and as it were behind, so much pleasurable emotion, there is always that other strange second man in me, calm, critical, observant, unmoved, blasé, odious."

Unfortunately, Behrman was not yet up to dramatizing this interesting duality or, as he told me, "the problems [that] afflict mature and intelligent people." His young hero, Storey, is a second-rate writer who would rather be a rich dilettante and is set to marry lovelessly the older, worldly, very rich Mrs. Kendall Frayne, who is in love with him. But so, too, is twenty-year-old Monica—pretty, poor, and impetuous—hell-bent on marrying him rather than the socially and verbally clumsy young chemist, Austin Lowe, who is wealthy, a distinguished scientist, and madly in love with her. Storey offers to help Austin win Monica, but very soon things are in a ghastly tangle. Behrman totally fails at conveying the struggles of a dual nature in Storey, and the psychological complexities of his "mature and intelligent people" become more and more simplistic and incredible as the play progresses.

What he does get across, however, is some fairly bright dialogue and the odd, wry insight. Yet despite its wit and acrid wisdom, the play is, for the most part, paltry, contrived, and dated. Still, the Lunts—or later, in London, Noël Coward—may have made something of it. Daniel Gerroll, a good actor, has the spit but not the polish Storey requires; Ivar Brogger bumbles fetchingly as Austin; but Valerie von Volz and Jean Fleiss are as untalented as they are unprepossessing. Paul Wonsek's set and lighting are poor; Pamela Scofield's costumes and Aural Fixation's sound, worse. But Thomas Gruenewald has directed adequately, and there is that likableness that Behrman extruded like a silkworm silk. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

LADIES-IN-WAITING

THE REBORN MATERNITY STORES, WHICH always sell their merchandise at a discount, are holding a sale on clothing for expectant mothers, sizes 4–18. Winter merchandise, some of it reduced up to 70 percent off discount prices, includes: long-sleeved sweaters, were $24–$60, now $10; silk dresses, were $255–$260, now $160–$185; silk blouses, were $98–$130, now $74–$92; Jordache cotton-corduroy slacks, were $31, now $10. New spring merchandise, at 25 percent off usual discount prices, includes: bathing suits, were $32–$52, now $24–$39; cotton or linen slacks, were $22–$48, now $16.50–$36; jumpers and dresses, were $34–$130, now $25.50–$97.50. A.E., M.C., V., checks accepted; all sales final. *Reborn Maternity, 1449 Third Ave., at 82nd St. (737-8817); 86-26 Queens Blvd., Queens (718-429-6500); 215 East Post Rd., White Plains, N.Y. (914-948-3914); 1677 Northern Blvd., Manhasset, L.I. (516-365-7259); 300 Route 17 North, Paramus, N.J. (201-265-9596); 163 S. Livingston Ave., Livingston, N.J. (201-994-4483); 1098 Post Rd. East, Westport, Conn. (203-226-3115). Call stores for hours. Sale Mon.–Sat., 2/24–3/1.*

FANCIFUL GEAR

THIS BOUTIQUE, WHICH SELLS YOUTHFULly styled women's clothing in sizes S–L (some of it fits to size 16) as well as accessories, is having a sale before it moves to new quarters across the street. For example: rayon-mat-jersey pants, were $190, now $25; matching camisoles, were $75 and $90, now $10; silk peplumed dress with sequined skirt, was $640, now $320; gold silk-lamé fanny dress, was $670, now $335; two-piece rayon-jersey pants and top, were $380, now $190; knit separates in neon colors, were $34–$86, now $17–$43; ceramic-buckle belts, were $45, now $10; beaded bags, were $60–$90, now $30; earrings, were $35–$75, now $5–$10. A.E., M.C., V., checks accepted; all sales final. *Criscione, 248 East 60th St. (838-2843); Mon.–Sat. 10:30 a.m.–6:30 p.m.; through 3/15.*

HANG IT UP

THIS GALLERY IS OFFERING, AT ITS TWO locations, discounts of 20 to 60 percent off retail on framed posters and original prints. Prices listed include print, metal frame, and glass; measurements include frame. A few examples: 29-by-36-in. Karel Appel lithographs, retail $700, here $300; 24-by-32-in. Lamar Briggs lithographs, retail $400, here $200; 25-by-78-in. Peter Kitchell diptych posters, retail $140 for the two, here $100; 16-by-59-in. Brooklyn Bridge posters, retail $70, here $50; 30-by-42-in. Roy Lichtenstein screen print, retail $2,000, here $1,000; 13-by-35-in. Bukovnik lithographs, retail $300, here $150; 33-by-47-in. James Dean "Boulevard of Broken Dreams" posters, retail $160, here $125. Delivery additional. A.E., M.C., V., checks accepted; all sales final. *Dryden Gallery, 1502 First Ave., near 79th St. (988-7575), Mon.–Sat. 11 a.m.–7 p.m.; 129 Fourth Ave., near 12th St. (420-1690), Tues.–Sat. 11 a.m.–7 p.m. and Sun. till 6 p.m.; while stock lasts.*

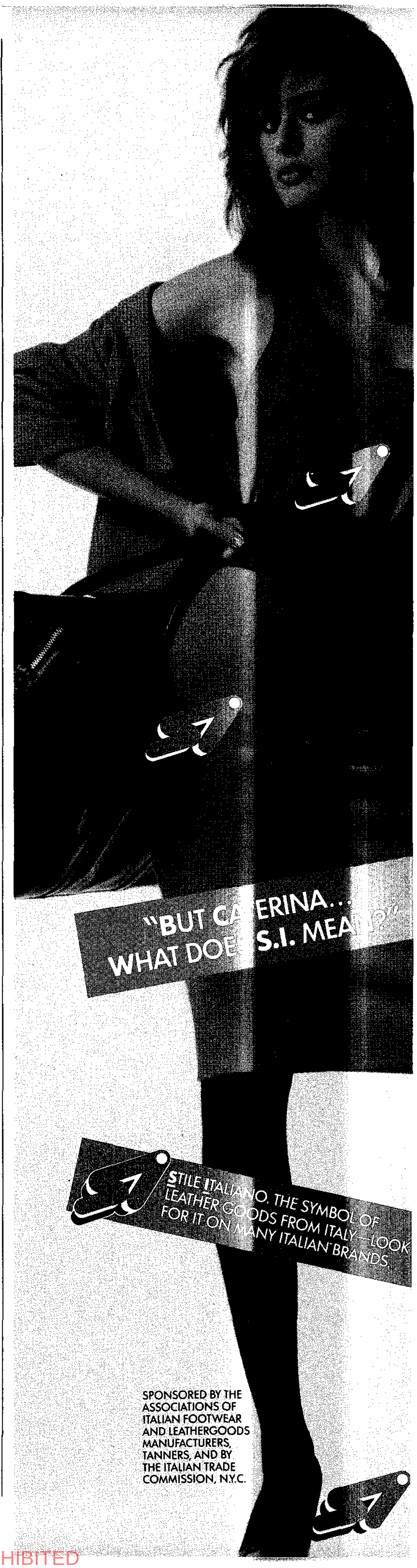
DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

INTERNATIONAL CHIC

HERE ARE FABULOUS REDUCTIONS ON clothing for women (sizes 4–12), most of it imported from France and Italy. For example: cotton and silk dresses, were $250 and $450, respectively, now $50–$100; wool and silk-crêpe dresses, were $350, now $75–$125; wool-flannel suits, were $795, now $295; long gowns, were $800–$900, now $225–$350; cocktail dresses, were $600, now $95; silk-satin pants and skirts, were $200–$225, now $35 and $50; cotton pants (sizes 4–8 only), were $125, now $30; cotton shirts and sweatshirts, were $35–$50, now $5–$15; leather jackets, were $300, now $75; leather pants, were $195, now $65; wool-flannel pants and wool-gabardine pants (sizes 4 and 6 only), were $175 and $225, respectively, now $40 and $50. A.E., M.C., V., checks accepted; all sales final. *Yves St. Tropez, 247 East 60th St. (759-3784); Mon.–Sat. 10:30 a.m.–6:15 p.m.; while stock lasts.*

SMELL GOOD

IMPORTED TOILETRIES IN DISCONTINUED packages are reduced up to 75 percent here, and new merchandise is also on sale. G. F. Trumper items for men include: wood shaving bowls, were $18.50, now $7.40; bowl refills, were $9.50, now $3.80; shampoos, were $14.50, now $5.80; colognes, after-shave lotions, and hair lotions, were $12.50–$47.50, now $5–$15.80. For women, Jean d'Avèze cosmetics: Jouve night cream and Jouvence day cream, were $20 each, now $4.95; deep cleanser and Jouvence tonic lotion, were $15 each, now $3.95; Face Care Collection, was $25, now $8.95. A.E., M.C.,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OUTSTANDING FURS BY KARABELAS AND Guy Laroche, many one- and few-of-a-kind, in women's sizes 4–40 (sample sizes 8, 10, and 12/14), are here at very low prices. Only a few examples: natural female fisher coats, were $22,995, now $14,500; mink jackets, in natural mahogany, natural Blackglama, and natural Blu-Heather mink, were $4,000–$4,100, now $2,000 and $2,200; two-colored cross-mink jackets (size 10), were $3,200, now $2,500; natural Rovalia mink blazers, were $3,500, now $2,500; natural Blu-Heather mink coats, were $8,000, now $4,295; natural Blackglama mink coats, were $5,000 and $9,500 for male and female skins, respectively, now $2,500 and $4,500; natural Russian sable jackets and coats, were $10,000 and $36,000, respectively, now $6,995 and $24,000; Swakara jackets, some with tanuki or Mongolian-lamb trim, were $3,000, now $1,895; natural silver-fox jackets and coats, were $6,000 and $8,700, respectively, now $3,200 and $5,800; natural stone-marten jackets and coats, were $5,700 and $9,900, now $3,500 and $6,595; raccoon strollers, were $2,700, now $1,795; selected Guy Laroche sample jackets and coats in two-colored striped mink, were $4,000 and $8,000, respectively, now $2,695 and $4,395; and much more. A.E., M.C., V. accepted; checks accepted as deposits only (merchandise held until they clear); all sales final. *Karabelas Furs, Inc., 333 Seventh Ave., near 29th St., seventh floor (563-6870); Mon.–Fri. 9 a.m.–5:30 p.m. and Sat. till 4 p.m.; through 3/7.*

EXOTICA

THESE UNUSUAL HANDBAGS, BRIEFCASES, portfolios, and small goods are made of exotic skins, and this showroom is selling samples at wholesale prices. For example: buffalo, ostrich, and crocodile Gladstone bags, here $362, $700, and $1,400, respectively; ostrich key rings, here $16; ostrich cigarette cases, here $40; ostrich-leg French purses, here $61; ostrich belts, here $101; buffalo suit bags with strap, here $120; ostrich clutch purses, here $174; large ostrich hobo bags, here $627; buffalo and ostrich oblong briefcases, here $250 and $498, respectively; buffalo file carriers, here $290; ostrich envelope portfolios with two zippered compartments, here $400. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Safari Leathers, 320 Fifth Ave., at 32nd St., Suite 411 (239-4942); Mon.–Fri. 8:30 a.m.–6:30 p.m. and Sat. till 3 p.m.; through 3/7.* ■

A Complete Entertainment Guide for Seven Days Beginning

FEBRUARY 26

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Feb. 26–Mar. 4: *The Women of Summer; A Day at the Grave of Karl Marx.* #2—Thru Feb. 27: *The Mystery of Picasso.*
2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. Feb. 26: *Letter From an Unknown Woman; Le Plaisir.* Feb. 27: *It Conquered the World; Cat Girl.* Feb. 28–Mar. 1: *The Man Who Knew Too Much* (1934); *To Catch a Thief.* Mar. 2: *La Bête Humaine; The Southerner.* Mar. 3: *Bird of Paradise; Our Daily Bread.* Mar. 4: *The Brainiac; Wrestling Women vs. the Aztec Mummy.*
3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Hollywood Vice Squad.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—*Straight Through the Heart.* #2—*28 Up.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*The Gods Must Be Crazy.* #2—*The Hitcher.*
6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. Thru Feb. 27: *Pee-wee's Big Adventure; After Hours.*
8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Feb. 26: *How to Steal a Million; Two for the Road.* Feb. 27: *To Catch a Thief; Wait Until Dark.* Feb. 28–Mar. 1: *The Man Who Knew Too Much* (1934); *Secret Agent.* Mar. 2: *Now, Voyager; Dark Victory.* Mar. 3: *Ivan the Terrible, Part I* and *Part II.* Mar. 4: *Nightmare Alley; Kiss of Death.*
9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Feb. 26–27: *Day for Night; Shoot the Piano Player.* Feb. 28–Mar. 1: *Midnight Cowboy; Mean Streets.* Mar. 2: *Romeo and Juliet* (1968); *Brother Sun, Sister Moon.* Mar. 3–4: *The Lion in Winter; Anne of the Thousand Days.*
10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*Out of Africa.* #2—*The Color Purple.*
11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*La Cage aux Folles 3—The Wedding.* #2—*Kiss of the Spider Woman.* #3—*When Father Was Away on Business.* #4—*Sugarbaby.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*Quicksilver.* #2—*Murphy's Romance.* #3—*Down and Out in Beverly Hills.*
21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *Wildcats.*
22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Quicksilver.*
23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Hannah and Her Sisters.*
24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. *Down and Out in Beverly Hills.*
25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—Thru Feb. 27: *The Delta Force.* Opening Feb. 28: *Pretty in Pink.* #2—*F/X.* #3—*Brazil.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Feb. 27: *Iron Eagle.* Beg. Feb. 28: *Hollywood Vice Squad.* #2—*The Hitcher.*
31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Out of Africa.*
32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Knights of the City.* #2—Thru Feb. 27: *TerrorVision.* Opening Feb. 28: *House.*
33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*The Color Purple.* #2—*Hannah and Her Sisters.* #3—*The Jewel of the Nile.* #4—*Back to the Future.* #5—*Spies Like Us.* #6—*Power.*
34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *White Nights.*
35. **MOVIELAND—B'way nr. 47th St.** 757-8320. *Rocky IV.*
36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Agnes of God; Jagged Edge.* **EMBASSY 3**—*Murphy's Romance.* **EMBASSY 4**—*Youngblood.*
37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Quicksilver.* #2—*Wildcats.*
39. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *101 Dalmatians.* Theater closed to the public Mar. 4.
40. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*F/X.* #2—Thru Feb. 27: *The Delta Force.* Opening Feb. 28: *Eyes of Fire.*
41. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** 757-2406. *White Nights.*

MOVIES

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Down and Out in Beverly Hills.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *The Delta Force.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *The Color Purple.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *French Lesson.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Always.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *La Cage aux Folles 3—The Wedding.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *The Hitcher.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *Ran.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Official Story.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Wildcats.* #2—*Quicksilver.*

55. BARONET—Third Ave. at 59th St. 355-1663. *Murphy's Romance.* **CORONET**—*Down and Out in Beverly Hills.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *The Color Purple.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Turtle Diary.* **CINEMA II**—753-0774. *The Trip to Bountiful.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*F/X.* #2—832-2720. Thru Feb. 27: *La Cage aux Folles 3—The Wedding.* Opening Feb. 28 (tent.): *Eyes of Fire.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Brazil.* #2—Thru Feb. 27: *Lady Jane.* Opening Feb. 28: *Pretty in Pink.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. Thru Feb. 27: *The Goodbye People.* Opening Feb. 28: *Smooth Talk.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Out of Africa.*

65. UA EAST—First Ave. at 85th St. 249-5100. *F/X.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Hitcher.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—Thru Feb. 27: *Knights of the City.* Opening Feb. 28: *House.* #2—*The Delta Force.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Wildcats.* #2—*The Color Purple.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Brazil.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Kaos.* #2—*Kaos.* #3—*The Crazy Family.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Part One. #2—*Shoah:* Part Two.

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Apr. 5: All About Bette: The Films of Bette Davis. Feb. 26–Mar. 1: *The Letter* (1940); *Mr. Skeffington.* Mar. 2–3: *A Stolen Life; Dead Ringer.* Mar. 4–5: *In This Our Life; Marked Woman.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*The Hitcher.* #2—*Parting Glances.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Hannah and Her Sisters.* #2—*The Color Purple.* #3—*Out of Africa.* #4—*9½ Weeks.* #5—Thru Feb. 27: *Quicksilver.* Opening Feb. 28: *Pretty in Pink.* #6—*Wildcats.*

86. THALIA—95th St. W. of B'way. 222-3370. Feb. 26: *The Story of a Three-Day Pass; Killer of Sheep.* Feb. 27: *The Good, the Bad and the Ugly; Duck, You Sucker.* Feb. 28: *Lolita; Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb.* Mar. 1: *Fellini Satyricon; Fellini's Roma.* Mar. 2: *The Garden of the Finzi-Continis; Tales From the Vienna Woods.* Mar. 3: *Mrs. Soffel; McCabe and Mrs. Miller.* Mar. 4: *Double Indemnity; Jeopardy; The Strange Love of Martha Ivers.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Feb. 26: *Woyzeck; Stroszek.* Feb. 27: *Nashville; Health.* Feb. 28–Mar. 1: *Bye Bye Brazil; Dona Flor and Her Two Husbands.* Mar. 2–3: *Gandhi.* Mar. 4: *Dim Sum: A Little Bit of Heart; Chan Is Missing.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*The Delta Force.* #2—*F/X.* #3—*The Hitcher.* #4—*Knights of the City.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*The Hitcher.* #2—Thru Feb. 27: *The Delta Force; The Hills Have Eyes II.* Beg. Feb. 28: *Hollywood Vice Squad.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. Naturemax Theater: adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. Video in the Gallery, Feb. 28–Mar. 1, 6:30–7:30: Story Tapes: *The Edge of Life* (1984) by Maxi Cohen, *The Woman Next Door* (1984) by Bert Barr, and *Picture Relationships* (1984) by Mark Brady. The Return of Fatty Arbuckle: Feb. 28 at 7:30: *The Knockout* (1914), co-starring Charlie Chaplin and the Keystone Kops, *The Garage* (1920), co-starring Buster Keaton, and *The Life of the Party* (1920); Mar. 1 at 7:30: Fatty Talks!: Arbuckle's return to the screen in six short Warners talkies (1932–33).

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4. Early Chinese Classics. Feb. 28 at 8: *Crossroads* (China, 1937) by Shen Xiling.

BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn. 718-638-5000. Adm. $3; members and senior citizens $2; students $1; tickets include museum adm. Films of Africa and the Caribbean; guest speakers. Feb. 27 at 2:30: *Ceddo* (Senegal, 1977) by Ousmane Sembene. Mar. 2 at 3, Mar. 6 at 2:30: To be announced.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Feb. 26 at 7:30: *Murder by Death* (1976) by Robert Moore, with Alec Guinness.

CITY COLLEGE—Aaron Davis Hall, 134th St. and Convent Ave. 690-6900. Harlem Film Festival. Program III: adm. $3: Feb. 28 at 7: *Cry for Help: The Bronx* and *Cry for Help: Africa* by Brent Owens; Owens present. Program IV: adm. $5: Mar. 1 at 12 noon: Which Puerto Rico?: *Manos a la Obra* by Pedro Rivera and *Puerto Rico USA* by the Puerto Rican government; Rivera present; 1:30: Two films from El Salvador's Radio Verecemos; at 3: *Diggers* by Roman Foster; Foster present; 5:30: *Sugar Cane Alley* (France-Martinique, 1984) by Euzhan Palcy.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free; reservations advised. Feb. 28 at 8 & 11:15: *Les Dames du Bois de Boulogne* (France, 1945) by Robert Bresson, and *Panique* (France, 1946) by Julien Duvivier. Mar. 2 at 5 & 9: *Cabiria* (Italy, 1914) by Giovanni Pastrone, and *Teorema* (Italy, 1968) by Pier Paolo Pasolini.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. 914-698-0098. Free. Feb. 26 at 1:30: *Silk Stockings* (1957) by Rouben Mamoulian, with Fred Astaire and Cyd Charisse.

ETHNIC FOLK ARTS CENTER—Parsons Auditorium, 66 Fifth Ave. 691-9510. Free. Eastern European Film Series; guest speakers. Feb. 27 at 8: *All My Good Countrymen* (Czechoslovakia, 1968) by Vojtech Jasný; Jasný present.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Feb. 26 at 1, 3:15, 6 & 8:30: *La Part de l'autre* (France, 1985) by Jeanne Labrune.

HENRY STREET SETTLEMENT ARTS FOR LIVING CENTER—466 Grand St. 598-0400. Adm. $3. Feb. 26 at 8: *Weirded Out and Blown Away* (1985) by Sharon Gretak, *Zone* (1981), *With or Without Reason* (1983), and *Fall in a Faint* (1985) by Sokhi Wagner, and *Invasion of the Amazons (Continued Erosion)* (1984) by Penelope Wehrli; filmmakers present.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Free with museum adm. Landscape Films: Mar. 1–2 at 1: *Songs 8–14* by Stan Brakhage, and *Ludlow Street Newsreels 1 & 2* and other films by Jeff Preiss. Thru Mar. 23, Wed.–Sun. 12–6: *Ausable Chasm,* a video installation by Davidson Gigliotti.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Mar. 23: Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature: *Water Catalogue* (1984) by Bill Seaman, and *Cartes Postales* (1985) by Robert Cahen.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. National Jewish Archive of Broadcasting: free with museum adm. Mar. 2 at 12:30, 1:30 & 2:30: *Music in Jerusalem* (1976), with Isaac Stern, Arthur Rubinstein, and Pablo Casals.

THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room, thru Mar. 1: Tue.–Fri. at 1: *Perfect Lives* by Robert Ashley (Feb. 25–28: Parts 6–7); Tue.–Fri. at 2, Sat. at 1: *Collision* by Gisela Getty and David Boatwright; Tue.–Fri. at 2:30, Sat. at 1:30: Selections from the AFI's 1985 National Video Festival; Tue.–Fri. at 4:30, Sat. at 3:30: "Everything but . . . ": Recent video by various artists. Adm. $5; members $3: Mar. 2 at 7: "The Electronic Church": Screenings and discussion.

LAMAMA LA GALLERIA SECOND CLASSE—6 E. 1st St. 505-2476. Free. Films for Children. Mar. 2 at 1: *The Dragon's Tears* (1962) by John Korty, *Colour Box* (1935) by Len Lye, *Manhattan Street Band* (1970), and *The Crane's Magic Gift* (1967).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Feb. 27 at 8: Video by Connie Coleman and Alan Powell; Coleman and Powell present. Personal Cinema Program: filmmakers present: Mar. 1 at 8: *Frame Line* (1984) and *Red Shift* (1984) by Gunvor Nelson.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru Mar. 28: James Dean: The Television Work. Thru Apr. 4: Mobil & *Masterpiece Theatre:* 15 Years of Excellence.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Mar. 2: New Video: Japan. **Titus Theater 1:** Thru Mar. 18: Perspectives on French Cinema. Feb. 27 at 2:30: *Un Amour Interdit* (France, 1983) by Jean-Pierre Dougnac; at 6: *Escalier C* (France, 1985) by Jean-Charles Tacchella. Feb. 28 at 2:30: *Elsa, Elsa* (France, 1985) by Didier Haudepin; at 6: (See Feb. 27 at 2:30). Mar. 1 at 2: *Le Grand Carnaval* (France, 1983) by Alexandre Arcady; at 5: *Les Rois du Gag* (1985) by Claude Zidi. Mar. 2 at 2: *Le Thé à la Menthe* (France, 1984) by Bahloul Bahloul; at 5: *Ganga Maya* (France, 1984) by Ludovic Segarra. Mar. 3 at 2:30: (See Mar. 1 at 2); at 6: (See Feb. 28 at 2:30). Mar. 4 at 2:30: *Pinot Simple Flic* (France, 1984) by Gérard Jugnot; at 6: *Tristesse et Beauté* (France, 1985) by Joy Fleury. **Titus Theater 2:** Feb. 27 at 3 & 6:30: Circulating Film Library Special: *Strong Medicine* (1979) by Richard Foreman; Foreman present at 6:30 screening. Feb. 28–Mar. 9: Oscar-Nominated Short and Documentary Films, 1985. Feb. 28 at 3: *Broken Rainbow* by Maria Florio and Victoria Mudd; 6:30: *Las Madres: The Mothers of Plaza de Mayo* by Susana Munoz and Lourdes Portillo. Mar. 1 at 2:30: *Soldiers in Hiding* by Japhet Asher, and *Unfinished Business* by Steven Okazaki; 5:30: (See Feb. 28 at 3). Mar. 2 at 2:30: (See Feb. 28 at 6:30); 5:30: (See Mar. 1 at 2:30). Mar. 3 at 6:30: Video Viewpoints: Pier Marton, "Revolting . . . Where We Are." Mar. 4 at 3: *The Statue of Liberty* by Ken Burns; 6:30: Documentary Short Subjects: *The Courage to Care* by Robert Gardner, *Keats and His Nightingale: A Blind Date* by James Wolpaw and Michael Crowley, *Making Overtures: The Story of a Community Orchestra* by Barbara Willis Sweete, *Witness to War: Dr. Charlie Clements* by Deborah Shaffer and David Goodman, and *The Wizard of the Strings* by Peter J. Friedman and Alan Edelstein.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Feb. 26–27 at 8, Feb. 28 at 8 & 10: *Wetherby* (Great Britain, 1985) by David Hare, with Vanessa Redgrave. Mar. 1 at 8 & 10, Mar. 2 at 5 & 7:30, Mar. 3 at 8: *Fool for Love* (1985) by Robert Altman, with Sam Shepard. Mar. 4–5 at 8: *After Hours* (1985) by Martin Scorsese.

NEW MUSEUM OF CONTEMPORARY ART—583 B'way. 219-1222. Free with museum adm. Wed. 12–8, Thu.–Sun. 12–6, thru Mar. 30: Recent video by thirteen artists, including *Lowell Moves to New York* (1984) by Jill Kroesen, and *Watch Me Now* (1984) by Michael Marton.

EW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. Thru Apr. 27: Mon.–Fri. at 3, Sat. at 12 noon & 3, Sun. at 4: *Niagara Falls: The Changing Nature of a New World Symbol* (1985) by Lawrence Hott and Diane Garey.

EW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Mar. 1 at 1:30: *Raiders of the Lost Ark* (1981) by Steven Spielberg, with Harrison Ford.

EW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Feb. 27 at 12 noon: *Lewis Mumford: Toward Human Architecture* (1979) by Mark Olshaker. Mar. 4 at 12 noon: *Ikiru* (Japan, 1952) by Akira Kurosawa, and *Like a Train Passing* (Japan, 1978) by Kohei Ando; 2:30: *Tokyo Story* (1953) by Yasujiro Ozu.

UBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4. Thru Feb. 27: *Ornette: Made in America* (1985) by Shirley Clarke. Feb. 28–Mar. 13: *Latino* (1985) by Haskell Wexler.

UEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. 718-592-5555. Free with museum adm. Harold Lloyd Film Classics. Mar. 1 at 2: *Girl Shy* (1924) by Fred Newmeyer and Sam Taylor, with Lloyd.

NUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. $2.50. Paul Robeson Film Series. Feb. 26 at 8: *The Emperor Jones* (1933) by Dudley Murphy, with Robeson. Feb. 27 at 8: *Sanders of the River* (Great Britain, 1935) by Zoltan Korda, with Robeson. Feb. 28 at 8: *Song of Freedom* (Great Britain, 1936) by J. Elder Wills, with Robeson. Americans Looking at Themselves: Postwar Vision: Mar. 1 at 8: *Laura* (1944) by Otto Preminger, with Gene Tierney and Dana Andrews, Chapter 10 of *Flash Gordon's Trip to Mars*, *The All Star Bond Rally*, and *The Barber of Seville.*

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Joseph Ruttenberg: Cinematographer. Mar. 2 at 1:30: *Gaslight* (1944) by George Cukor, with Ingrid Bergman.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. 12 noon–6. Thru Mar. 16: *The Museum Reaction Piece* (1978–86), a video installation by Howard Fried.

WCA—610 Lexington Ave. 735-9746. Adm. $3.50; members $2.50. Women in History Month: Three Ages of Woman. Mar. 3 at 6: *The Flashettes* (1977) by Bonnie Friedman, *Rosie the Riveter* (1980) by Connie Field (with Lola Weixel, who will be present), and *Love It Like a Fool* by Susan Wengraf.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—Thru Feb. 27: *Knights of the City.* Beg. Feb. 28: *House.* #2—*The Delta Force.* #3—Thru Feb. 27: *F/X.* Beg. Feb. 28: *Hollywood Vice Squad.*

101. BAINBRIDGE—E. 204th St. nr. Webster Ave. 655-1070. #1—Thru Feb. 27: *Rocky IV.* Beg. Feb. 28: *The Delta Force.* #2—Program unavailable.

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *The Delta Force.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Pretty in Pink.* #2—*The Hitcher.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*The Delta Force.* #2—*Down and Out in Beverly Hills.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Hollywood Vice Squad.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Down and Out in Beverly Hills.* #2—*Wildcats.* #3—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Eyes of Fire.* #4—*The Hitcher.*

107. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Hollywood Vice Squad.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*The Color Purple.* #2—*Wildcats.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Pray for Death.* #2—*Rocky IV.* #3—*Back to the Future.* #4—*Knights of the City.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Knights of the City.* #2—*Quicksilver.* #3—*The Delta Force.* #4—*The Hitcher.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Thru Feb. 27: *Kiss of the Spider Woman.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—Thru Feb. 27: *Iron Eagle; The Hills Have Eyes II.* Beg. Feb. 28: *Hollywood Vice Squad.* #2—*The Hitcher.* #3—*The Color Purple.* #4—*Quicksilver.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Down and Out in Beverly Hills.* #2—*F/X.* #3—*Wildcats.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Wildcats.* #2—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *Pretty in Pink.* #3—*F/X.* #4—*The Jewel of the Nile.* #5—Thru Feb. 27: *Back to the Future.* Beg. Feb. 28: *House.* #6—*Out of Africa.* #7—*Down and Out in Beverly Hills.* #8—*Knights of the City.* #9—*The Delta Force.* #10—*Hannah and Her Sisters.* #11—*The Color Purple.* #12—*The Hitcher.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Down and Out in Beverly Hills.* #2—*Hannah and Her Sisters.* #3—*F/X.* #4—*The Delta Force.* #5—Thru Feb. 27: *Murphy's Romance; Quicksilver.* Beg. Feb. 28: *House.* #6—*White Nights.* #7—*Out of Africa.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*The Hitcher.* #2—*The Color Purple.* #3—*Wildcats.* #4—Thru Feb. 27: *The Hills Have Eyes II.* Beg. Feb. 28: *Pretty in Pink.* #5—Thru Feb. 27: *Knights of the City.* Beg. Feb. 28: *Hollywood Vice Squad.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Down and Out in Beverly Hills.* #2—*F/X.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Knights of the City.* #2—*Out of Africa.* #3—Thru Feb. 27: *Youngblood.* Beg. Feb. 28: *Pretty in Pink.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*The Delta Force.* #2—*Wildcats.* #3—*The Hitcher.* #4—*The Color Purple.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Feb. 27: *Out of Africa.* Beg. Feb. 28: *Pretty in Pink.* #2—*Wildcats.* #3—*The Hitcher.* #4—*The Delta Force.* #5—Thru Feb. 27: *F/X.* Beg. Feb. 28: *Hollywood Vice Squad.* #6—Thru Feb. 27: *Knights of the City; Quicksilver.* Beg. Feb. 28: *House.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Down and Out in Beverly Hills.* #2—Thru Feb. 27: *La Cage aux Folles 3—The Wedding.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*The Delta Force.* #2—*Down and Out in Beverly Hills.* #3—*The Color Purple.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*Ran.* #2—*The Color Purple.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*The Color Purple.* #2—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Eyes of Fire.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*The Hitcher.* #2—*F/X.* #3—*Knights of the City.* #4—*Wildcats.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Hollywood Vice Squad.* #2—*The Color Purple.* #3—*Wildcats.* #4—*Iron Eagle; TerrorVision.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Hannah and Her Sisters.* #2—Thru Feb. 27: *F/X.* Beg. Feb. 28: *Pretty in Pink.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Youngblood.* #2—*The Jewel of the Nile.* #3—*The Hitcher.* #4—*The Color Purple.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *House.* #2—Program unavailable.

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Feb. 27: *Rocky IV.* Beg. Feb. 28: *Out of Africa.* #2—Thru Feb. 27: *A Chorus Line.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Down and Out in Beverly Hills.* #2—*Quicksilver.* #3—Thru Feb. 27: *Murphy's Romance; Iron Eagle.* Beg. Feb. 28: *Hollywood Vice Squad.* #4—*Wildcats.* #5—*The Delta Force.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Feb. 27: *The Trip to Bountiful.* #2—Thru Feb. 27: *Twice in a Lifetime; Quicksilver.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Wildcats.* #2—*The Color Purple.* #3—*The Delta Force.* #4—Thru Feb. 27: *The Hills Have Eyes II.* Beg. Feb. 28: *House.* #5—Thru Feb. 27: *Knights of the City.* Beg. Feb. 28: *Hollywood Vice Squad.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *House.* #2—Thru Feb. 27: *Knights of the City; Certain Fury.* Beg. Feb. 28: *Hollywood Vice Squad.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Feb. 27: *F/X; Quicksilver.* Beg. Feb. 28: *Eyes of Fire.* #2—*The Hitcher.* #3—*The Delta Force.* #4—*Wildcats.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Wildcats.* #2—*Youngblood.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*The Color Purple.* #2—*The Delta Force.* #3—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *Kiss of the Spider Woman.* #4—*The Hitcher.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. *The Delta Force; American Ninja.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Down and Out in Beverly Hills.* #2 & #3—*Hannah and Her Sisters.* #4—*F/X.* #5—*The Color Purple.* #6—*Out of Africa.* #7—*Twice in a Lifetime.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Knights of the City.* #2—*Youngblood.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*The Jewel of the Nile.* #2—*Knights of the City.* #3—*Quicksilver.* #4—*Down and Out in Beverly Hills.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru Feb. 27: *The Hitcher.* Beg. Feb. 28: *Hollywood Vice Squad.* #2—*The Color Purple.* #3—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *Pretty in Pink.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Knights of the City.* #2—*Wildcats.* #3—*The Delta Force.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*F/X.* #2—*Down and Out in Beverly Hills.* #3—*Out of Africa.* #4—Thru Feb. 27: *Kiss of the Spider Woman.* Beg. Feb. 28: *Eyes of Fire.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Murphy's Romance.* #2—*Twice in a Lifetime.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Jewel of the Nile.* #2—*The Trip to Bountiful; 101 Dalmatians.* #3—*White Nights.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1 & #2—*Down and Out in Beverly Hills.* #3—*Hannah and Her Sisters.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Feb. 27 (tent.): *Quicksilver.* Beg. Feb. 28: *Eyes of Fire.* #2—*The Color Purple.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Out of Africa.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*The Delta Force.* #2—*Wildcats.* #3—*F/X.* #4—*The Hitcher.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.* #3—*Murphy's Romance.* #4—*F/X.* #5—*The Delta Force.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru

Feb. 27: *La Cage aux Folles 3—The Wedding.* Beg. Feb. 28: *Pretty in Pink.* #2—*The Hitcher.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *Hollywood Vice Squad.* #2—*F/X.* #3—Thru Feb. 27: *The Hills Have Eyes II.* Beg. Feb. 28: *Pretty in Pink.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Wildcats.* #2—*Knights of the City.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*The Color Purple.* #2—*The Hitcher.* #3—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *House.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Out of Africa.* #2—Thru Feb. 27: *White Nights.* Beg. Feb. 28 (tent.): *The Trip to Bountiful.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*The Delta Force.* #2—*Wildcats.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Rocky IV.* #2—*The Jewel of the Nile.* #3—*Iron Eagle.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Knights of the City.* #2—*Twice in a Lifetime.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Out of Africa.* #2—*The Delta Force.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Pretty in Pink.* #2—*The Hitcher.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Feb. 27: *The Delta Force.* #2—*The Hitcher.*

401. NEW DORP—HYLAN—351-6601. #1—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *Pretty in Pink.* #2—*Hannah and Her Sisters.*

402. NEW DORP—LANE—351-2110. *Down and Out in Beverly Hills.*

403. NEW DORP—RAE—979-0444. #1—*F/X.* #2—*Wildcats.* #3—*The Hitcher.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Out of Africa.* #2—*The Delta Force.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Color Purple.* #2—*Wildcats.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Quicksilver.* #2—*F/X; 101 Dalmatians.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—Thru Feb. 27: *Murphy's Romance; 101 Dalmatians.* #2—*Down and Out in Beverly Hills.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Wildcats.* #2—*F/X.* #3—*The Color Purple.* #4—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *Eyes of Fire.*

507. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *House.* #2—*The Hitcher.* #3—*The Color Purple.* #4—*Out of Africa.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Wildcats.* #2—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Pretty in Pink.* #3—*Down and Out in Beverly Hills.*

510. GREAT NECK—SQUIRE—466-2020. #1—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Hollywood Vice Squad.* #2—*Wildcats.* #3—*The Hitcher.*

511. HEWLETT—RKO—791-6768. Feb. 26–Mar. 4: *Clue.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Feb. 27: *F/X.* Beg. Feb. 28: *Hollywood Vice Squad.* #2—*Down and Out in Beverly Hills.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*The Color Purple.* #2—*Murphy's Romance.* #3—*Quicksilver.* #4—Thru Feb. 27: *Youngblood.* Beg. Feb. 28: *Hollywood Vice Squad.* #5—*Out of Africa.* #6—Thru Feb. 27: *The Best of Times.* Beg. Feb. 28: *Pretty in Pink.*

514. LAWRENCE—RKO—371-0203. #1—Thru Feb. 27: *Knights of the City; The Hills Have Eyes II.* Beg. Feb. 28: *Pretty in Pink.* #2—*Quicksilver.* #3—*Wildcats.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Feb. 27: *Rocky IV.* Beg. Feb. 28 (tent.): *The Jewel of the Nile.* #2—*White Nights.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Knights of the City.* #2—Thru Feb. 27: *Youngblood.* Beg. Feb. 28: *Pretty in Pink.* #3—*Out of Africa.* #4—*Iron Eagle.* #5—*The Hitcher.* #6—*The Delta Force.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Feb. 27: *Twice in a Lifetime; The Journey of Natty Gann.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*Down and Out in Beverly Hills.* #2—*The Hitcher.* #3—*F/X.* #4—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28 (tent.): *Hollywood Vice Squad.*

519. LYNBROOK—STUDIO ONE—599-1444. *The Trip to Bountiful.*

520. MALVERNE—TWIN—599-6966. #1—*White Nights.* #2—Thru Feb. 27: *Rocky IV.* Beg. Feb. 28 (tent.): *Kiss of the Spider Woman.*

521. MANHASSET—MANHASSET—627-7887. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*Murphy's Romance.*

523. MASSAPEQUA—PEQUA—799-6464. *Wildcats.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*F/X.* #2—*The Hitcher.* #3—*Down and Out in Beverly Hills.* #4—*The Color Purple.* #5—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *Eyes of Fire.* #6—*The Delta Force.* #7—Thru Feb. 27: *Murphy's Romance.* Beg. Feb. 28: *Pretty in Pink.* #8—Thru Feb. 27: *Out of Africa.* Beg. Feb. 28 (tent.): *House.* #9—Thru Feb. 27: *The Jewel of the Nile.* Beg. Feb. 28: *Hollywood Vice Squad.*

525. MERRICK—TWIN—546-1270. #1—*The Jewel of the Nile.* #2—*Twice in a Lifetime.*

526. NEW HYDE PARK—HERRICKS—747-0555. #1—*Murphy's Romance.* #2—*F/X; 101 Dalmatians.*

527. OCEANSIDE—OCEANSIDE—536-7565. Program unavailable.

528. OLD BETHPAGE—CINE CAPRI—752-1610. Thru Feb. 27: *The Hills Have Eyes II.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*F/X; 101 Dalmatians.* #2—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *Hollywood Vice Squad.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—*The Delta Force.* #2—*Down and Out in Beverly Hills.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—Thru Feb. 27: *The Jewel of the Nile.* Beg. Feb. 28: *Hannah and Her Sisters.* #2—*F/X; 101 Dalmatians.* #3—*Out of Africa.* #4—Thru Feb. 27: *The Hills Have Eyes II; Twice in a Lifetime.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Youngblood.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*The Color Purple.* #2—*Out of Africa.*

535. ROSLYN—ROSLYN—621-8488. #1—*Ran.* #2—Thru Feb. 27: *Quicksilver.*

536. SYOSSET—SYOSSET—921-5810. #1—*The Hitcher.* #2—*Wildcats.* #3—*La Cage aux Folles 3—The Wedding.*

537. SYOSSET—UA CINEMA 150—364-0700. *Hannah and Her Sisters.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Iron Eagle.* #2—*The Jewel of the Nile.* #3—*The Hitcher.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—Thru Feb. 27: *Back to the Future.* Beg. Feb. 28: *House.* #2—*Rocky IV; 101 Dalmatians.* #3—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *Pretty in Pink.* #4—*Down and Out in Beverly Hills.* #5—*The Delta Force.* #6—*F/X.* #7—*Out of Africa.* #8—*White Nights.* #9—*Knights of the City.* #10—*The Color Purple.* #11—*Hannah and Her Sisters.* #12—*Wildcats.*

540. WANTAGH—RKO—781-6969. Feb. 26–Mar. 4: *Clue.*

541. WESTBURY—DRIVE-IN—334-3400. #1—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *House.* #2—Thru Feb. 27: *Wildcats.* Beg. Feb. 28: *Hollywood Vice Squad.* #3—Thru Feb. 27: *The Jewel of the Nile.* Beg. Feb. 28: *Eyes of Fire.*

542. WESTBURY—WESTBURY—333-1911. #1—*The Trip to Bountiful.* #2—Thru Feb. 27: *Kiss of the Spider Woman; The Journey of Natty Gann.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*The Hitcher.* #2—Thru Feb. 27: *F/X.* Beg. Feb. 28: *Hannah and Her Sisters.* #3—*The Color Purple.*

601. BABYLON—RKO—669-0700. #1—*The Hills Have Eyes II.* #2—*Quicksilver.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Out of Africa.* #2—*Down and Out in Beverly Hills.* #3—*Twice in a Lifetime.*

603. BAY SHORE—CINEMA—665-1722. *The Delta Force.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Wildcats.* #2—*Knights of the City.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Feb. 27: *Murphy's Romance.* Beg. Feb. 28: *Hollywood Vice Squad.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*The Delta Force.* #2—*Murphy's Romance; 101 Dalmatians.* #3—*The Color Purple.* #4—*Wildcats.* #5—*Down and Out in Beverly Hills.* #6—*Out of Africa.* #7—*The Jewel of the Nile.* #8—*F/X.* #9—*Knights of the City.* #10—Thru Feb. 27: *Back to the Future.* Beg. Feb. 28: *House.* #11—*The Hitcher.* #12—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *Pretty in Pink.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Out of Africa.* #2—Thru Feb. 27: *Knights of the City.* Beg. Feb. 28: *Pretty in Pink.* #3—*Hannah and Her Sisters.* #4—*Youngblood.* #5—*The Delta Force.* #6—*F/X.* #7—*The Hitcher.* #8—*Down and Out in Beverly Hills.* #9—*Wildcats.* #10—*The Color Purple.*

610. COMMACK—RKO—499-4545. #1—*Quicksilver.* #2—*The Hills Have Eyes II.*

611. CORAM—PINE—698-6442. #1—*Murphy's Romance.* #2—*The Delta Force; Quicksilver.* #3—*The Jewel of the Nile.* #4—*The Hitcher.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Down and Out in Beverly Hills.* #2—*The Hitcher.* #3—*Wildcats.* #4—*F/X.* #5—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *Hannah and Her Sisters.* #6—Thru Feb. 27: *Out of Africa.* Beg. Feb. 28: *Eyes of Fire.* #7—*The Delta Force.* #8—Thru Feb. 27: *The Color Purple.* Beg. Feb. 28: *Pretty in Pink.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*The Hitcher.* #4—Thru Feb. 27: *F/X; 101 Dalmatians.* Beg. Feb. 28: *Hannah and Her Sisters.* #5—*Wildcats.*

614. ELWOOD—ELWOOD—499-7800. #1—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Pretty in Pink.* #2—Thru Feb. 27: *Youngblood.* Beg. Feb. 28: *Hollywood Vice Squad.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru Feb. 27: *The Jewel of the Nile.* Beg. Feb. 28: *Eyes of Fire.* #2—Thru Feb. 27: *Youngblood; 101 Dalmatians.* Beg. Feb. 28: *Hollywood Vice Squad.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Wildcats.* #2—*The Color Purple.* #3—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Hollywood Vice Squad.* #4—*Quicksilver.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Down and Out in Beverly Hills.*

620. ISLIP—ISLIP—581-5200. #1—*The Hitcher.* #2—*Murphy's Romance.* #3—*The Color Purple.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Down and Out in Beverly Hills.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

623. LINDENHURST—LINDENHURST—888-5400. Thru Feb. 27: *Rocky IV.* Beg. Feb. 28: *The Jewel of the Nile.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*The Color Purple.* #2—*The Delta Force.* #3—*The Hitcher.* #4—*Twice in a Lifetime.* #5—Program unavailable.

626. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. Thru Feb. 27: *Quicksilver; The Delta Force.* Beg. Feb. 28: *Eyes of Fire.*

627. NORTHPORT—NORTHPORT—261-8600. Thru Feb. 27: *White Nights.* Beg. Feb. 28: *Runaway Train.*

628. OAKDALE—OAKDALE—589-8118. Thru Feb. 27: *White Nights.* Beg. Feb. 28 (tent.): *Youngblood.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Down and Out in Beverly Hills.* #2—*Wildcats.* #3—Thru Feb. 27: *The Color Purple.* Beg. Feb. 28: *Hannah and Her Sisters.*

630. PATCHOGUE—RKO PLAZA—475-5225. #1—*Quicksilver.* #2—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Hollywood Vice Squad.*

32. PATCHOGUE—SUNWAVE—475-7766. #1—*The Hitcher.* #2—Thru Feb. 27: *F/X.* Beg. Feb. 28: *Pretty in Pink.*

33. PORT JEFFERSON—MINI EAST—928-6555. Thru Feb. 27: *The Trip to Bountiful.* Beg. Feb. 28: *House.* **WEST**—*Wildcats.*

34. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Feb. 26–Mar. 4: *Clue.*

35. RIVERHEAD—SUFFOLK—727-3133. *Quicksilver.*

36. SAG HARBOR—SAG HARBOR—725-0010. Thru Feb. 27: *Mixed Blood.* Beg. Feb. 28: *Streetwise.*

37. SAYVILLE—SAYVILLE—589-0232. #1—*Twice in a Lifetime.* #2—*F/X.* #3—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *House.*

39. SHIRLEY—TWIN—281-4466. #1—Thru Feb. 27: *Rocky IV.* #2—Thru Feb. 27: *Iron Eagle.*

40. SMITHTOWN—SMITHTOWN—265-1551. Thru Feb. 27: *Out of Africa.* Beg. Feb. 28 (tent.): *Hannah and Her Sisters.*

41. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *Pretty in Pink.* #2—Thru Feb. 27: *Twice in a Lifetime.* Beg. Feb. 28 (tent.): *Out of Africa.* #3—*The Trip to Bountiful.*

42. STONY BROOK—LOEWS—751-2300. #1—*Wildcats.* #2—Thru Feb. 27: *Knights of the City.* Beg. Feb. 28: *Pretty in Pink.* #3—*F/X.*

43. WEST ISLIP—TWIN—669-2626. #1—Thru Feb. 27: *Rocky IV.* Beg. Feb. 28 (tent.): *Out of Africa.* #2—*The Jewel of the Nile.*

44. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Quicksilver.* #2—*Twice in a Lifetime.*

45. WESTHAMPTON—WESTHAMPTON—288-1500. *The Delta Force.*

NEW YORK STATE

AREA CODE 914

Westchester County

00. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Wildcats.* #2—*The Color Purple.*

01. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru Feb. 27: *Twice in a Lifetime.* Beg. Feb. 28: *Pretty in Pink.*

02. BRONXVILLE—BRONXVILLE—961-4030. #1—*F/X.* #2—Thru Feb. 27: *Quicksilver.* #3—*The Hitcher.*

03. GREENBURGH—CINEMA 100—946-4680. #1—Thru Feb. 27: *Murphy's Romance.* #2—*The Hitcher.*

04. HARRISON—CINEMA—835-2961. Program unavailable.

05. HARTSDALE—CINEMA—428-2200. #1—Thru Feb. 27: *Out of Africa.* Beg. Feb. 28: *Hollywood Vice Squad.* #2—*Wildcats.* #3—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *Pretty in Pink.* #4—*F/X.*

06. LARCHMONT—PLAYHOUSE—834-3001. Thru Feb. 27: *Down and Out in Beverly Hills.* Beg. Feb. 28: *Hannah and Her Sisters.*

07. MAMARONECK—PLAYHOUSE—698-2200. #1—*Wildcats.* #2—*The Delta Force.* #3—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *Down and Out in Beverly Hills.* #4—Thru Feb. 27: *Murphy's Romance.* Beg. Feb. 28: *Eyes of Fire.*

09. MOUNT VERNON—PARKWAY—664-3311. *Twice in a Lifetime.*

10. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Down and Out in Beverly Hills.* #2—*Wildcats.* #3—Thru Feb. 27: *F/X.* Beg. Feb. 28: *Hollywood Vice Squad.* #4—*The Color Purple.* #5—Thru Feb. 27: *TerrorVision.* Beg. Feb. 28: *Pretty in Pink.* #6—*The Hitcher.* #7—*The Delta Force.*

12. OSSINING—ARCADIAN—941-5200. #1—*F/X.* #2—*The Color Purple.* #3—*Wildcats.*

13. PEEKSKILL—BEACH—737-6262. #1—*Murphy's Romance.* #2—*Out of Africa.* #3—*The Delta Force.* #4—*The Hitcher.*

14. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.* #3—*Wildcats.* #4—Thru Feb. 27: *The Jewel of the Nile.* Beg. Feb. 28: *Pretty in Pink.*

15. PELHAM—PICTURE HOUSE—738-3160. Thru Feb. 27: *Out of Africa.*

16. PLEASANTVILLE—ROME—769-0720. #1—*Out of Africa.* #2—*Twice in a Lifetime.*

17. RYE—RYE RIDGE—939-8177. #1—*Out of Africa.* #2—*The Trip to Bountiful.*

718. SCARSDALE—FINE ARTS—723-6699. *Ran.*

719. SCARSDALE—PLAZA—725-0078. Thru Feb. 27: *Rocky IV.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.*

721. WHITE PLAINS—UA CINEMA—946-2820. Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Eyes of Fire.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*Youngblood.* #4—*La Cage aux Folles 3—The Wedding.*

723. YONKERS—MOVIELAND—793-0002. #1—*Hannah and Her Sisters.* #2—*Wildcats.* #3—Thru Feb. 27: *The Jewel of the Nile.* Beg. Feb. 28: *Pretty in Pink.* #4—*Out of Africa.*

724. YONKERS—PARK HILL—969-4477. #1—*The Delta Force.* #2—*Rocky IV.* #3—*Knights of the City.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Twice in a Lifetime.* #2—Thru Feb. 27: *F/X.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *The Delta Force.*

754. NANUET—RKO MOVIES—623-0211. #1—*Down and Out in Beverly Hills.* #2—*The Hitcher.* #3—*Quicksilver.* #4—*The Color Purple.* #5—*Hannah and Her Sisters.*

755. NEW CITY—TOWN—634-5100. #1—*Youngblood.* #2—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *Pretty in Pink.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Wildcats.* #2—Thru Feb. 27: *F/X.* Beg. Feb. 28 (tent.): *Eyes of Fire.*

757. NYACK—CINEMA EAST—358-6631. Thru Feb. 27: *La Cage aux Folles 3—The Wedding.* Beg. Feb. 28: *Hannah and Her Sisters.*

759. PEARL RIVER—CENTRAL—735-2530. *Down and Out in Beverly Hills.*

760. PEARL RIVER—PEARL RIVER—735-6500. Thru Feb. 27: *Iron Eagle.* Beg. Feb. 28: *Pretty in Pink.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—*Murphy's Romance.* #2—*F/X.*

763. STONY POINT—9 W CINEMA—942-0303. Thru Feb. 27: *Rocky IV.* Beg. Feb. 28: *Hollywood Vice Squad.*

764. SUFFERN—LAFAYETTE—357-6030. Thru Feb. 27: *Youngblood.* Beg. Feb. 28: *House.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *The Hitcher.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Out of Africa.* #2—*Brazil.*

801. DANBURY—CINE—743-2200. #1—*The Color Purple.* #2—Thru Feb. 27: *Murphy's Romance.* Beg. Feb. 28: *Hannah and Her Sisters.* #3—*Quicksilver.*

802. DANBURY—CINEMA—748-2923. #1—Thru Feb. 27: *F/X.* Beg. Feb. 28: *Pretty in Pink.* #2—*Wildcats.*

803. DANBURY—PALACE—748-7496. #1—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *House.* #2—*Down and Out in Beverly Hills.* #3—*The Hitcher.*

804. DARIEN—PLAYHOUSE—655-0100. *Out of Africa.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Out of Africa.* #2—*Down and Out in Beverly Hills.*

806. FAIRFIELD—COUNTY—334-1411. Thru Feb. 27: *Quicksilver.*

807. GREENWICH—CINEMA—869-6030. #1—*La Cage aux Folles 3—The Wedding.* #2—*Out of Africa.*

808. GREENWICH—PLAZA—869-4030. #1—*Hannah and Her Sisters.* #2—*Ran.* #3—*The Color Purple.*

810. NORWALK—CINEMA—838-4504. #1—*The Hitcher.* #2—*Wildcats.*

811. NORWALK—NORWALK—866-9202. Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *House.*

812. SOUTH NORWALK—SONO—866-9202. Feb. 25–27: *Bring On the Night.* Feb. 28–Mar. 3: *Hail Mary; Moron Movies;* Mar. 1–2: Animation Festival: Potpourri of the '30s and '40s. Mar. 4–6: *To Live and Die in L.A.*

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* Gael Greene, *New York Magazine*, July, 1985

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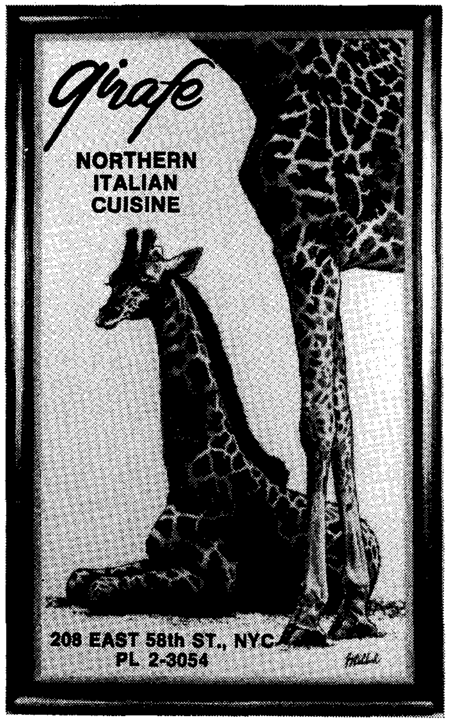
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TUESDAY'S

MOVIES

813. SPRINGDALE—STATE—325-0250. Thru Feb. 27: *White Nights.*

814. STAMFORD—AVON—324-9205. #1—*Down and Out in Beverly Hills.* #2—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28: *House.*

815. STAMFORD—CINEMA—324-3100. #1—*The Delta Force.* #2—*F/X.* #3—*The Hitcher.*

816. STAMFORD—PARK PLACE—323-1600. #1—Thru Feb. 27: *Knights of the City.* #2—Thru Feb. 27: *The Trip to Bountiful.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Wildcats.* #2—Thru Feb. 27: *Murphy's Romance.* Beg. Feb. 28: *Pretty in Pink.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*The Color Purple.* #2—*Murphy's Romance.* #3—*F/X.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Brazil.* #2—*The Color Purple.* #3—227-9619. *Hannah and Her Sisters.* #4—226-6666. *Out of Africa.*

820. WESTPORT—POST—227-0500. *Ran.*

821. WILTON—CINEMA—762-5678. *Down and Out in Beverly Hills.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*The Color Purple.* #2—Tent.: *The Hitcher.* #3—*Wildcats.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Knights of the City.* #2—*Back to the Future.* #3—*Youngblood.*

903. JERSEY CITY—STATE—653-5200. #1—*Wildcats.* #2—*The Delta Force.* #3—Thru Feb. 27: *Quicksilver; F/X.* Beg. Feb. 28: *Eyes of Fire.* #4—*The Hitcher.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—Thru Feb. 27: *F/X.* Beg. Feb. 28: *Pretty in Pink.* #2—*Out of Africa.* #3—*The Hitcher.* #4—*Youngblood.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Wildcats.* #2—*Quicksilver.* #3—*The Delta Force.* #4—*Hannah and Her Sisters.* #5—*Down and Out in Beverly Hills.* #6—*The Color Purple.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Feb. 27: *The Jewel of the Nile; Commando.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru Feb. 27: *Quicksilver.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru Feb. 27: *The Delta Force; The Hills Have Eyes II.* Beg. Feb. 28: *Hollywood Vice Squad.* #2—*Wildcats.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru Feb. 27: *F/X.* Beg. Feb. 28: *Hannah and Her Sisters.*

915. LIVINGSTON—COLONY—992-0800. *F/X.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Murphy's Romance.*

917. MILLBURN—RKO—376-0800. #1—*Out of Africa.* #2—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Hollywood Vice Squad.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—Tent.: *The Trip to Bountiful.* #2—*Down and Out in Beverly Hills.* #3—*Out of Africa.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*The Jewel of the Nile.* #2—Tent.: *Knights of the City.* #3—*Rocky IV.*

920. NUTLEY—FRANKLIN—667-1777. #1—*F/X.* #2—*The Hitcher.* #3—Thru Feb. 27: *Youngblood.* #4—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *House.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—Thru Feb. 27: *La Cage aux Folles 3—The Wedding.* Beg. Feb. 28 (tent.): *Kiss of the Spider Woman.* #2—Thru Feb. 27: *Quicksilver.* Beg. Feb. 28 (tent.): *F/X.* #3—*The Hitcher.*

922. VERONA—VERONA—239-0880. Thru Feb. 27: *The Delta Force.* Beg. Feb. 28 (tent.): *Eyes of Fire.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Wildcats.* #2—*The Color Purple.* #3—Thru Feb. 27: *Kiss of the Spider Woman.* Beg. Feb. 28: *Pretty in Pink.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Feb. 27: *Rocky IV; 101 Dalmatians.*

931. CRANFORD—RKO—276-9120. #1—Thru Feb. 27 *The Delta Force.* Beg. Feb. 28: *Hollywood Vice Squad* #2—*Out of Africa.*

932. ELIZABETH—ELMORA—352-3483. *Murphy's Romance.*

933. LINDEN—TWIN—925-9787. #1—*The Delta Force* #2—Thru Feb. 27: *Rocky IV.*

934. ROSELLE PARK—PARK—245-0358. *Rocky IV.*

935. SUMMIT—STRAND—273-3900. *Down and Out in Beverly Hills.*

936. UNION—FIVE POINTS—964-3466. #1—*The Colo Purple.* #2—*Wildcats.*

937. UNION—LOST PICTURE SHOW—964-4497. *Ran.*

938. UNION—RKO—686-4373. #1—*Quicksilver.* #2—Thru Feb. 27: *Knights of the City.* Beg. Feb. 28: *Pretty in Pink.*

939. WESTFIELD—RIALTO—232-1288. #1—*The Hitcher.* #2—*Down and Out in Beverly Hills.* #3—*Murphy's Romance.*

940. WESTFIELD—TWIN—654-4720. #1—*F/X.* #2—Thru Feb. 27: *Youngblood.* Beg. Feb. 28: *Hollywood Vice Squad.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Down and Out in Beverly Hills.*

951. CLOSTER—CLOSTER—768-8800. Thru Feb. 27 *The Delta Force; 101 Dalmatians.* Beg. Feb. 28: *Pretty in Pink.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660 #1—*The Delta Force.* #2—Thru Feb. 27: *Knights of the City.* Beg. Feb. 28: *Pretty in Pink.* #3—*The Color Purple.* #4—*Out of Africa.*

953. EMERSON—TOWN—261-1000. *Twice in a Lifetime*

954. FAIR LAWN—HYWAY—796-1717. #1—*Quicksilver* #2—Thru Feb. 27: *Iron Eagle; 101 Dalmatians.* Beg Feb. 28: *Eyes of Fire.*

955. FAIRVIEW—TWIN—941-2424. #1—*The Hitcher* #2—*F/X.*

956. FORT LEE—LINWOOD—944-6900. #1—*Wildcats* #2—*Down and Out in Beverly Hills.*

957. FORT LEE—SHARON—224-0202. Thru Feb. 27 *Murphy's Romance.*

958. OAKLAND—TWIN—337-4478. #1—Thru Feb. 27 *Quicksilver.* #2—*Wildcats.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Feb. 27: *A Chorus Line.* #2—Thru Feb. 27 *Rocky IV.*

960. PARAMUS—CINEMA 35—845-5070. *Quicksilver.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *La Cage aux Folles 3—The Wedding.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Hannah and Her Sisters.* #2—*Ran.* #3—*The Jewel of the Nile.* #4—*The Hitcher.* #5—*The Delta Force.* #6—*Down and Out in Beverly Hills.* #7—*The Color Purple.* #8—*Murphy's Romance.* #9—*Out of Africa.* #10—*Wildcats.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Knights of the City.* #2—Thru Feb. 27: *Youngblood* Beg. Feb. 28: *Hollywood Vice Squad.* #3—*F/X.*

965. RAMSEY—CINEMA—825-2090. *Down and Out in Beverly Hills.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Feb. 27: *Rocky IV.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Down and Out in Beverly Hills.* #2—*The Hitcher.* #3—Thru Feb. 27: *The Delta Force.* Beg. Feb. 28: *Pretty in Pink.* #4—Thru Feb. 27: *The Jewel of the Nile.* Beg. Feb. 28: *Hollywood Vice Squad.*

969. RIDGEWOOD—ROSEBUD—670-9183. Feb. 24–27: *Of Human Bondage* (1934). Feb. 28–Mar. 2: *The Member of the Wedding.* Mar. 3–6: *Psycho.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Feb. 27: *The Jewel of the Nile.* #2—Thru Feb. 27: *Rocky IV.*

971. TEANECK—MOVIE CITY—836-3334. Program unavailable.

972. TENAFLY—BERGEN—567-0004. *White Nights.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Out of Africa.*

974. WESTWOOD—PASCACK— 664-3200. #1—*The Delta Force.* #2—*Wildcats.* #3—*F/X.* #4—*The Hitcher.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALWAYS—(1 hr. 45 min., '85) Three couples—one getting divorced, one getting married, one happily married—spend a Fourth of July weekend together. With Henry Jaglom, Patrice Townsend, Melissa Leo, Joanna Frank, Alan Rachins, and Jonathan Kaufer. Written and directed by Jaglom. R. **48**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of Monty Python), has an aberrant, untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Essentially, Gilliam wants to make ghastly jokes, and this incorrigible entertainer's instinct saves him from the more obvious forms of sententiousness. The movie is often funny in a weird way, but Gilliam, like so many fantasists, has only a rudimentary feeling for narrative, and eventually he begins repeating himself. With Jonathan Pryce as the quietly rebellious hero and Robert De Niro as the chief terrorist. Charles McKeown and Tom Stoppard collaborated on the screenplay. (Jan. 27, 1986) PG-13. **25, 62, 80, 800, 819**

LA CAGE AUX FOLLES 3—THE WEDDING—(1 hr. 30 min., '85) In French, Eng. subtitles. The further comic adventures of Renato and Albin (Ugo Tognazzi and Michel Serrault), the gay couple of Jean Poiret's popular play. This time around, Albin must marry and have a son in order to inherit a fortune. With Benny Luke, Stéphane Audran, and Michel Galabru. Dir. Georges Lautner. PG-13. **11, 49, 60, 207, 317, 536, 722, 757, 807, 921, 962**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He may love the black South, but in spirit he seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and is then given away to a brutal widower. She waits and watches, suffering a great deal, and in time she's liberated—spiritually, sexually, and geographically—and her true worth comes to the surface. Whatever else it is, the movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as the free-living blues singer who saves Celie's life, and Oprah Winfrey, though misdirected, has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **10, 33, 46, 56, 68, 85, 108, 112, 114, 201, 204, 208, 209, 210, 212, 214, 219, 302, 304, 307, 313, 316, 320, 405, 506, 507, 513, 521, 524, 534, 539, 600, 607, 609, 612, 613, 618, 620, 624, 629, 700, 710, 712, 714, 720, 722, 754, 801, 808, 818, 819, 900, 901, 905, 923, 936, 952, 963**

THE CRAZY FAMILY—(1 hr. 46 min., '84) In Japanese, Eng. subtitles. All hell breaks loose when a perversely eccentric Tokyo family moves into their suburban dream house. With Katsuya Kobayashi, Mitsuko Baisho, Yoshiki Arizono, Yuki Kudo, and Hitoshi Ueki. Screenplay by Yoshinori Kobayashi, Fumio Kohnami, and Sogo Ishii; story by Kobayashi. Dir. Ishii. **81**

THE DELTA FORCE—(2 hr. 9 min., '86) Chuck Norris and Lee Marvin star as leaders of the government's elite anti-terrorist squadron, out to rescue the hostages of a hijacking. With Martin Balsam, Joey Bishop, Lainie Kazan, George Kennedy, Hanna Schygulla, Robert Vaughn, and Shelley Winters. Written by James Bruner and Menahem Golan. Dir. Golan. R. **3, 25, 40, 44, 67, 88, 89, 100, 101, 102, 103, 104, 105, 106, 107, 110, 114, 200, 204, 206, 208, 210, 212, 215, 217, 219, 220, 300, 302, 303, 308, 315, 316, 320, 322, 327, 328, 400, 404, 507, 508, 510, 516, 518, 524, 531, 539, 541, 603, 607, 609, 611, 612, 614, 618, 624, 626, 630, 645, 707, 710, 713, 721, 724, 753, 803, 815, 903, 905, 911, 917, 920, 922, 931, 933, 951, 952, 963, 968, 974**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles (Beverly Hills, to be precise), where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans are absurd, but their quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in the Whiteman pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the disorganized Whiteman household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo.* The movie is sloppily constructed and occasionally a little vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **20, 24, 43, 55, 104, 106, 113, 114, 200, 202, 207, 208, 217, 304, 306, 309, 312, 316, 402, 505, 508, 512, 518, 521, 524, 531, 539, 602, 607, 609, 612, 613, 619, 621, 629, 706, 707, 710, 714, 720, 722, 754, 759, 803, 805, 814, 821, 901, 905, 918, 935, 939, 950, 956, 963, 965, 968**

EYES OF FIRE—(1 hr. 26 min., '86) A ghost story set in pre-Revolutionary America, written and directed by surrealist photographer Avery Crounse. With Guy Boyd, Karlene Crockett, Dennis Lipscomb, Rebecca Stanley, and Fran Ryan. R. **40, 60, 106, 210, 300, 309, 313, 506, 524, 541, 612, 615, 626, 707, 721, 756, 903, 922, 954**

F/X—(1 hr. 48 min., '86) A movie-special-effects expert, working for the government, stages a fake assassination that turns out to be real. With Bryan Brown, Brian Dennehy, Diane Venora, and Cliff De Young. Written by Robert T. Megginson and Gregory Fleeman. Dir. Robert Mandel. R. **25, 40, 60, 65, 88, 100, 113, 114, 200, 202, 206, 211, 213, 300, 304, 309, 315, 316, 318, 403, 500, 506, 512, 518, 524, 526, 529, 532, 539, 600, 607, 609, 612, 613, 632, 637, 642, 702, 705, 710, 712, 725, 756, 762, 802, 815, 818, 903, 904, 912, 915, 920, 921, 940, 955, 964, 974**

FRENCH LESSON—(1 hr. 30 min., '86) The comic adventures of a young British woman studying at the Sorbonne in Paris during the early sixties. With Jane Snowden, Alexandre Sterling, Diana Blackburn, and Oystein Wiik. Brian Gilbert adapted an original screenplay by Posy Simmonds. Dir. Gilbert. PG. **47**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **5**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a period of two years; the explicit subject is the varieties of love and romance—marriage, adultery, cohabitation, dating. The real matter of the movie, however, is the search for what is good in life, what is solid and genuine. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and, to all appearances, self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is not above sponging or lying, but she's so sensitive of the judgment of others that she detects nonexistent slights and insults. Dianne Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey), is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV producer—to find some meaning in life. A hypochondriac of epic proportions, the producer undergoes a spiritual crisis and comes close to suicide. He finds an explicit way out, but the answer to his question is there in every frame of the movie, which is a celebration not only of life in New York but of beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the girls' warring parents. Music by Bach, Cole Porter, and Harry James. (Feb. 10, 1986) PG-13. **23, 33, 61, 85, 114, 200, 213, 304, 312, 401, 532, 537, 539, 600, 609, 612, 613, 629, 640, 706, 723, 754, 757, 801, 808, 819, 905, 912, 963**

THE HITCHER—(1 hr. 37 min., '86) A young man driving cross-country picks up a mysterious hitchhiker: a thriller. With Rutger Hauer, C. Thomas Howell, Jeffrey DeMunn, and Jennifer Jason Leigh. Written by

Eric Red. Dir. Robert Harmon. R. **5, 30, 50, 66, 84, 88, 89, 103, 106, 110, 112, 114, 201, 204, 206, 211, 214, 300, 302, 307, 315, 317, 320, 328, 400, 403, 507, 510, 516, 518, 524, 536, 538, 600, 607, 609, 611, 612, 613, 620, 624, 632, 702, 703, 710, 713, 754, 765, 803, 810, 815, 900, 903, 904, 920, 921, 939, 955, 963, 968, 974**

HOUSE—(1 hr. 33 min., '86) An author of horror stories moves into a mysterious house in which some grisly incidents have occurred. With William Katt, George Wendt, Kay Lenz, and Richard Moll. Screenplay by Ethan Wiley; story by Fred Dekker. Dir. Steve Miner. **32, 67, 100, 114, 200, 206, 215, 219, 220, 320, 507, 524, 539, 541, 607, 633, 637, 764, 803, 811, 814, 920**

★ **THE JEWEL OF THE NILE**—(1 hr. 45 min., '85) A number of things make this rambunctiously silly movie a lot more fun than its crass predecessor, *Romancing the Stone.* Avner Eisenberg, the clown and mime who recently put on the one-man show *Avner the Eccentric,* is on hand as a Middle Eastern holy man with a black beard and a beatifically goofy smile. The entire slapstick plot, it turns out, spins around this gentle guru (it is he who is "the jewel of the Nile"), a joke that gets better as it goes along. The equally bearded and goofy Flying Karamazov Brothers turn up as a band of surreptitious Sufis, and together with Eisenberg they give the movie a tone of seraphic, even ethereal, nuttiness. Kathleen Turner is once again superb as the gullible romance writer, and Michael Douglas, who produced this desert-adventure nonsense, plays the lead more satirically than before. This time he takes a few pratfalls, and the modesty becomes him. (Jan. 20, 1986) PG. **33, 114, 214, 306, 311, 324, 515, 524, 525, 532, 538, 541, 607, 611, 615, 623, 643, 714, 723, 907, 919, 963, 968, 970**

★ **KAOS**—(3 hr. 8 min., '84) In Italian, Eng. subtitles. A beautiful and sinister work from the greatest brother act in film history, Paolo and Vittorio Taviani. The film is composed of four stories derived from the work of Luigi Pirandello, all set in turn-of-the-century Sicily, a land abandoned and betrayed. The first two stories are as great as anything the Tavianis have ever done. The magnificent Margarita Lozano plays a crazed woman who has been writing to her sons in America for fourteen years and has never heard from them. On the monthly day of emigration, fresh sons and daughters gather on a terrifyingly bare white road—an event that serves as a catalyst for a series of brutal confrontations between parents and children. The next episode, a pure folk tale, is tinged with horror: A young woman, feverish with unfulfilled erotic longing, is married to a gentle but unappealing farmer. Comes the full moon, he locks himself out, grabs a tree, and howls with rage. He's a werewolf, all right, but a repentant one, and he agrees that at the next full moon his wife should have the protection of her mother and a young man. The episode is a perfect fable of alienation and romantic anguish. The two remaining stories are lesser affairs, but there's an incandescent epilogue, in which the Tavianis suggest that the source of narrative art is found in memories so beautiful they can only be recalled with pain. (Feb. 24, 1986) R. **81**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. (Aug. 5, 1985) R. **11, 53, 111, 302, 309, 520, 542, 921, 923**

KNIGHTS OF THE CITY—(1 hr. 27 min., '86) To escape the dead-end life of the streets, an inner-city gang tries to find success as rock musicians. With Leon Isaac Kennedy, Nicholas Campbell, the Fat Boys, and Smokey Robinson. Screenplay by Kennedy. Dir. Dominic Orlando. R. **32, 67, 88, 100, 109, 110, 114, 201, 203, 206, 211, 219, 220, 305, 306, 308, 319, 326, 514, 516, 539, 604, 607, 609, 642, 724, 816, 902, 919, 938, 952, 964**

LADY JANE—(2 hr. 22 min., '86) The somberly magnificent physical details of Renaissance England, as photographed by Douglas Slocombe, are the best things in this obvious and leaden account of the martyrdom of Lady Jane Grey. A pawn of her unscrupulous elders, the teenage Jane was placed on the throne in 1553 in order to keep the rightful heir, the Catholic Mary Tudor, from returning England to the Church in the wake of Henry VIII's war on Rome. When the populace sided with Mary, Jane, a devout Protestant, lost the throne (after nine days) and, eventually, her head. Screenwriter David Edgar has emphasized the contrast between youth and age. Jane is a scholarly, intelligent, and idealistic girl; her teenage husband, a tavern lout when they meet, marries her and becomes . . . scholarly, intelligent, and idealistic. Their parents, on the other hand, are greedy and sophisticated monsters. The movie becomes a mid-sixties ode to first love, with slender, youthful bodies silhouetted in the firelight. Only dialogue by Shakespeare could have made it better; only Franco Zeffirelli could have made it worse. With Helena Bonham Carter and Cary Elwes as the young lovers, and John Wood as the chief Protestant conspirator. Conventionally directed by Trevor Nunn. (Feb. 17, 1986) PG. **62**

MURPHY'S ROMANCE—(1 hr. 47 min., '85) Sally Field stars as a 33-year-old divorcée who, when she moves with her son to an Arizona horse ranch, falls in love with a local pharmacist. With James Garner, Brian Kerwin, and Corey Haim. Screenplay by Irving Ravetch and Harriet Frank Jr., based on the novella by Max Schott. Dir. Martin Ritt. PG-13. **20, 36, 55, 200, 217, 310, 316, 505, 513, 521, 524, 526, 606, 607, 611, 620, 703, 707, 713, 762, 801, 817, 818, 916, 932, 939, 957, 963**

9½ WEEKS—(1 hr. 53 min., '86) Reviewed in this issue. R. **85**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from political exile and inadvertently raises the possibility that the daughter could be the natural child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **52**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. Whether he can't do it, or won't, doesn't really matter, but Redford just isn't putting out for the camera any more. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 31, 64, 85, 114, 200, 203, 206, 216, 304, 309, 314, 321, 327, 404, 507, 513, 516, 524, 532, 534, 539, 602, 607, 609, 612, 640, 641, 643, 705, 713, 715, 716, 717, 723, 761, 800, 804, 805, 807, 819, 904, 917, 918, 931, 952, 963, 973**

PARTING GLANCES—(1 hr. 30 min., '86) Reviewed in this issue. **84**

PRETTY IN PINK—(1 hr. 36 min., '86) A romantic comedy about a girl from the wrong side of the tracks who hopes that the rich young man she has fallen for will take her to their high-school prom. With Molly Ringwald, Harry Dean Stanton, Jon Cryer, Annie Potts, James Spader, and Andrew McCarthy. Written by John Hughes. Dir. Howard Deutsch. PG-13. **25, 62, 85, 103, 114, 201, 203, 206, 213, 307, 317, 318, 328, 401, 508, 513, 514, 516, 524, 539, 607, 609, 612, 614, 632, 641, 642, 701, 705, 710, 714, 723, 755, 760, 802, 817, 904, 923, 938, 951, 952, 968**

QUICKSILVER—(1 hr. 46 min., '86) Kevin Bacon stars as an options trader who, when his investments are wiped out, starts his life over as a bicycle messenger. With Jami Gertz and Paul Rodriguez. Written and directed by Tom Donnelly. PG. **20, 22, 37, 54, 85, 110, 112, 114, 200, 206, 217, 218, 300, 302, 306, 307, 313, 318, 401, 500, 506, 513, 514, 524, 529, 535, 539, 601, 607, 610, 611, 612, 618, 626, 630, 635, 637, 641, 644, 702, 705, 707, 754, 755, 801, 806, 811, 814, 903, 905, 910, 921, 938, 954, 958, 960**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and then betray each other. The harsh but stable peace, as if outraged by this primal offense, collapses into war. The battle scenes that follow are the most spectacularly "painted" of Kurosawa's career—red against slate gray and black. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always, in watching Kurosawa's work, we're amazed by the heroic style, yet the formality can feel cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **51, 209, 535, 718, 808, 820, 937, 963**

ROCKY IV—(1 hr. 31 min., '85) Sylvester Stallone, trying to top himself, has become a manically obvious pop demagogue. He's found a new superman for Rocky to fight so the noble palooka can once again enter the ring as an underdog: the 261-pound Soviet giant Drago (Dolph Lundgren), who has ferocious blue eyes, a chin like a curbstone, and hair that stands straight up. Drago is the product of Soviet genetic engineering—an inhuman killing machine. In order to lick him, Rocky trains in the Soviet Union and embraces the tundra: He tramps through snow, hitches himself to ox carts, lifts immense piles of stones. He's more purely Russian, the movie implies, than the Soviet athlete. As always, the way Stallone shoots boxing is a fake: He cuts so often, you can't really see what either fighter is doing. But Stallone is getting better at frantic crowd scenes—the one set in Las Vegas is actually witty. See it if you're up for a neo–Cold War cartoon. (Dec. 9, 1985) PG. **35, 101, 109, 216, 324, 515, 520, 539, 623, 639, 643, 719, 724, 763, 919, 930, 933, 934, 959, 967, 970**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than one might expect. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

MOOTH TALK—(1 hr. 32 min., '85) A drama, based on the Joyce Carol Oates story "Where Are You Going, Where Have You Been?" about the sexual awakening of a fifteen-year-old girl. With Laura Dern, Treat Williams, Mary Kay Place, Elizabeth Berridge, and Levon Helm. Screenplay by Tom Cole. Dir. Joyce Chopra. **63**

STRAIGHT THROUGH THE HEART—(1 hr. 31 min., '84) In German, Eng. subtitles. A perverse and fascinating debut film from the young West German director Doris Dörrie. Anna, the heroine, is a twenty-year-old supermarket cashier and drifter who decides one day to dye her hair blue. On another day, she agrees to a proposition put to her by Armin, a prosperous, ample, forty-fiveish dentist—to enter his house for a living wage and stay there. Armin wants her company but nothing else—not sex (he'll do it, but reluctantly) and certainly not love. But Anna, who has an outlaw mentality, revolts against his bizarre non-demands and tries, by more and more desperate means, to win his affections. The movie is minor but neatly orchestrated, and though strange in psychology, it still touches on some recognizable truths. With Beate Jensen and Josef Bierbichler. (Feb. 24, 1986) **4**

SUGARBABY—(1 hr. 26 min., '84) In German, Eng. subtitles. A comic fable (from West Germany, of all places) about a woman who rouses herself from the dead and satisfies all her senses at once. Marianne (Marianne Sagebrecht), a hefty mortician's assistant, rides the subway to and from work, stunned with boredom, and falls into bed at night with a tray of cheese and sausages. When she spots a handsome young subway driver, she sets out to ensnare him. The joke is that the driver (Eisi Gulp) acquiesces to the fat woman's designs on him. Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. And he, in turn, doesn't mind her bulk; the expanses of her flesh become a natural part of the endless feast she serves him. If the movie had been done realistically, it might have been grotesque, but cinematographer Johanna Heer's stylized lighting scheme (purple, blue, pink, and green) and the minimal acting turn the material into a candied daydream. Written and directed by Percy Adlon. (Nov. 25, 1985) **11**

HE TRIP TO BOUNTIFUL—(1 hr. 46 min., '85) In 1947, a woman living in Houston with her son and daughter-in-law tries to escape her drab existence and return to Bountiful, Texas, her hometown. With Geraldine Page, John Heard, Carlin Glynn, and Rebecca De Mornay. Screenplay by Horton Foote, based on his Broadway play. Dir. Peter Masterson. PG. **57, 218, 311, 321, 519, 542, 633, 641, 717, 816, 918**

URTLE DIARY—(1 hr. 37 min., '85) The latest film written by Harold Pinter (from a novel by Russell Hoban) enters into a teasing relationship with boredom—it's rakishly dull. Pinter sets up conventional expectations of excitement or romance and then, refusing to deliver the payoff, undermines the conventions—or gently turns them in another direction. This may be an insolent device, but it shouldn't be confused with a creative solution to the problem of writing a screenplay. Glenda Jackson, at her most leathery and dry, is a well-known writer of animal stories who has run out of ideas, and mild Ben Kingsley is a bookstore clerk who has retired from the mainstream of life. Together, they decide to kidnap some giant sea turtles in a London aquarium and release them back into the sea. This caper is played not for craziness and laughs, but soberly, quietly the event serves as a break in the tedium of their lives, which have been threatening to slip into a suicidal gloom. The kidnappers wind up liberating themselves—slightly. Very slightly. The movie is proudly, pedantically small, and so systematically underplayed that it's barely alive on the screen. Directed, in varying shades of gray, by John Irvin. (Feb. 24, 1986) PG. **57**

28 UP—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up,* and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up,* and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his round-faced, six-year-old son. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. (Oct. 21, 1985) R. **11**

★ **WHITE NIGHTS**—(2 hr. 15 min., '85) Trash redeemed by personality—and some great dancing. Mikhail Baryshnikov is Nikolai Rodchenko, the Russian defector to the West and great dancer, whose plane develops engine trouble and lands in the Soviet Union. Trapped, he falls under the control of a sinister KGB operator (Jerzy Skolimowski), who puts him together with a black American who defected the other way—Raymond Greenwood (Gregory Hines), Harlem tap dancer, Vietnam War deserter, and now Soviet people's artist stranded in Siberia. The two dancers loathe each other, but once they begin working out (in a Leningrad rehearsal studio), once they begin *moving,* Nikolai's longing for America is reinforced and Raymond's is rekindled. Dancing leads them to think of escape. It's corny, but Baryshnikov is great. He has a heavy-lidded sadness that is both an uncanny example of melancholy movie glamour and an idealized image of the exiled artist who can never be truly happy. Hines, unfortunately, doesn't have Baryshnikov's presence, and the script turns him into a whining loser. But Twyla Tharp, whose choreography makes its point about American freedom much more gracefully than the movie's anti-Soviet ragging, turns dancer's play, dancer's patter into dramatic dance numbers. With Isabella Rossellini and Geraldine Page. Dir. Taylor Hackford. (Dec. 2, 1985) PG-13. **34, 41, 200, 311, 321, 515, 520, 539, 627, 628, 813, 972**

WILDCATS—(1 hr. 47 min., '86) A comedy starring Goldie Hawn as a high-school teacher who becomes the coach for an extraordinarily rowdy football team. With James Keach, Swoosie Kurtz, Nipsey Russell, Bruce McGill, and M. Emmet Walsh. Written by Ezra Sacks. Dir. Michael Ritchie. R. **21, 37, 54, 68, 85, 106, 108, 113, 114, 201, 204, 206, 211, 212, 217, 219, 300, 301, 308, 315, 319, 322, 403, 405, 506, 508, 510, 514, 523, 536, 539, 541, 604, 607, 609, 612, 613, 618, 629, 633, 642, 700, 705, 707, 710, 712, 714, 723, 756, 802, 810, 817, 900, 903, 905, 911, 923, 936, 956, 958, 963, 974**

THE WOMEN OF SUMMER—(57 min., '85) and **A DAY AT THE GRAVE OF KARL MARX**—(30 min., '83) Two recent documentaries about political conscience. *The Women of Summer,* written and directed by Suzanne Bauman, looks at a controversial educational experiment in which 1700 blue-collar women came to Bryn Mawr College during the years 1921–1938. *A Day at the Grave of Karl Marx* (in 30 languages, English subtitles) simply records the visits by tourists, devotees, and fanatics to Marx's grave. Dir. Peter von Bagh. **1**

YOUNGBLOOD—(1 hr. 50 min., '86) Rob Lowe stars as a talented young skater who leaves home for a career in ice hockey, a violent, demanding sport. With Cynthia Gibb, Ed Lauter, and Patrick Swayze. Screenplay by Peter Markle; story by Markle and John Whitman. Dir. Markle. R. **36, 203, 214, 301, 305, 513, 516, 533, 609, 614, 615, 628, 722, 755, 764, 902, 904, 920, 940, 964**

REVIVALS

CHAN IS MISSING—(1 hr. 20 min., '82) A witty mystery story that becomes a meditation on Chinese-American identity. For Wayne Wang, the Hong Kong–born filmmaker who shot the movie in San Francisco for only $20,000, the cultural messiness of Chinese-American life is part of its comic glory. The black-and-white photography has the look of a forties *film noir,* though in temperament the movie is closer to one of Antonioni's philosophical puzzles. **87**

DAY FOR NIGHT—(1 hr. 56 min., '73) In French, Eng. subtitles. François Truffaut's graceful and amusing movie about the making of *Meet Pamela,* a conventional, commercial movie romance, makes clear exactly why he loves the illusions of art. He plays the director himself, and Jean-Pierre Léaud is the temperamental star. With Jacqueline Bisset. **9**

DOUBLE INDEMNITY—(1 hr. 46 min., '44) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for the insurance money. Edward G. Robinson is the bulldoglike insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. **86**

GANDHI—(3 hr. 7 min., '82) Richard Attenborough's epic biography is as square as a movie can be, but there's strength and heart in his approach. Despite some dead and pious moments, this spectacular film is a triumph—a serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Ben Kingsley is extraordinary. **87**

THE LETTER (1940)—(1 hr. 35 min.) Bette Davis gives a memorable performance as the outwardly respectable but hypocritical colonial wife in Singapore who murders her lover. The whole community, eager to avoid a scandal, gathers around to protect her. Tense, surprising, completely satisfying. With Herbert Marshall and James Stephenson. Screenplay by Howard Koch from the story and play by W. Somerset Maugham. Dir. William Wyler. **83**

LETTER FROM AN UNKNOWN WOMAN—(1 hr. 30 min., '48) A lavishly produced, achingly poignant tale of unrequited love in late-nineteenth-century Vienna. Joan Fontaine, never lovelier, sacrifices all for Louis Jourdan. Dir. Max Ophuls. **2**

MC CABE & MRS. MILLER—(2 hr. 1 min., '71) Robert Altman's most satisfying film. In a cold and snowy frontier town in the Northwest, McCabe (Warren Beatty), a fantasizing entrepreneur, courts Mrs. Miller (Julie Christie), a tough madame with no thoughts of love. The loneliness of the place is palpable—the movie has a sweet mournfulness. **86**

THE MAN WHO KNEW TOO MUCH (1934)—(1 hr. 34 min.) Alfred Hitchcock's first great commercial success concerns a couple whose daughter is kidnapped by a gang of political assassins. It's still exciting today. With Peter Lorre and Leslie Banks. **2, 8**

MARKED WOMAN—(1 hr. 36 min., '37) Eduardo Ciannelli as a Lucky Luciano–type underworld king, living high off the earnings of prostitutes; Bette Davis as one of his girls (she tells Ciannelli, "I'll get you if I have to come back from the grave to do it!"); Humphrey Bogart, not yet his true self, as a Tom Dewey–like prosecutor. Fine, fierce thirties-Warner melodrama. Dir. Lloyd Bacon. **83**

THE MYSTERY OF PICASSO—(1 hr. 18 min., '55) A documentary collaboration between Pablo Picasso and director Henri-Georges Clouzot, this film has been out of general release for 25 years. The works depicted were created especially for the film by Picasso, and, according to a prior arrangement, destroyed upon its completion. PG. **1**

NASHVILLE—(2 hr. 41 min., '75) Scenes from the country and western music capital. Despite obvious flaws, such as imperfect allegory, and continuity and characterizations that suffer from too much chopping, this is an important and generally compelling film with a rich texture, good social observation, unforgettable scenes, and fine acting. With Henry Gibson, Ronee Blakley, Geraldine Chaplin, Lily Tomlin, Barbara Harris, Karen Black, and Keith Carradine. Dir. Robert Altman. **87**

NOW, VOYAGER—(1 hr. 57 min., '42) Bette Davis is the repressed, unhappy spinster, hiding behind her spectacles; Claude Rains is the masterly psychiatrist whose magic begins to transform her; Paul Henreid is the aristocratic, worldly hero who steps in just when the time is ripe. The result is all it should be. Best scene: Henreid lights up for her. Dir. Irving Rapper. **8**

LE PLAISIR—(1 hr. 37 min., '54) In French, Eng. subtitles. One of Max Ophuls's greatest films, three de Maupassant stories elaborately produced, wittily dialogued, and excellently played by an all-star cast. With Jean Gabin, Gaby Morlay, Danielle Darrieux, Madeleine Renaud, Simone Simon, and Claude Dauphin. **2**

THEATER LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, February 26

PRECIOUS SONS—Ed Harris and Judith Ivey in a comedy drama by George Furth, set in Chicago a few years after World War II. It's about two parents who have two teen-age sons, one about to get married, the other who wants an acting career; directed by Norman Rene. Featured in the cast are William O'Leary, Anthony Rapp, and Anne Marie Bobby. Previewing now prior to a 3/20 opening. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $15 to $25; Fri. at 8 p.m., Sat. at 2 and 8 p.m., $20 to $35. **Longacre Theatre,** 220 West 48th Street (239-6200). 2 hr. 10 min. All major credit cards.

Friday, February 28

BRIGADOON—A revival of the musical by Alan Jay Lerner and Frederick Loewe; choreography by Agnes de Mille. With alternating casts: Sheryl Woods or Beverly Lambert as Fiona, Richard White or John Leslie Wolfe as Tommy, and Tony Roberts as Tommy's hunting companion. Previews are 2/28 and 3/1 (mat.) prior to a 3/1 opening. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 1 and 7 p.m. (special Wed. mat. 3/26 at 2; no mat. 3/30); $6 to $29. **New York State Theatre** at Lincoln Center (870-5570). 2 hr. 30 min. All major credit cards. **IRLS**

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael (*Noises Off*) Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30–$37.50; Fri. and Sat. at 8 p.m., $32.50–$40; Wed. at 2 p.m., $27.50–$35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS.**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, George Merritt, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36–$45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. **IRLS**

BILOXI BLUES—Zach Galligan is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (exc. Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. & Sun. at 3 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BLOOD KNOT—Revival of Athol Fugard's famous 1960 play, directed by the author and starring him and Zakes Mokae. It's set in a one-room shack in a South African ghetto and tells of two brothers, one light-skinned and "passing," the other darker, representing the country's racial tensions. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $20 to $32.50; Fri. and Sat. at 8 p.m., $25 to $35, Wed. at 2 p.m., $15 to $30. **John Golden,** 252 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Lisa Waltz, Kim Hauser, Dick Latessa, Dorothy Holland, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m. $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats sell at $10 at each performance. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

THE CARETAKER—A revival of Harold Pinter's three-character play, starring Jeff Perry, Gary Sinise, and Alan Wilder, directed by John Malkovich. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; all seats $30, except Sat. night which is $33. **Circle in the Square Theater,** 1633 Broadway (239-6200). 2 hr. 25 min. All major credit cards.

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement here. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to kill his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues thru Thurs. at 8 p.m., Wed. at 2 p.m., $20 to $30, Sat at 2 p.m. and Sun. at 3 p.m., $25 to $35; Fri. and Sat at 8 p.m., $27.50 to $37.50. **Helen Hayes Theatre** 240 West 44th Street (944-9450). 2 hr. 20 min. All major credit cards.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50–$45; Wed. at 2 p.m. $20–$35. **Majestic,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, and Carolyn Seymour. Mon. thru Sat. at 8 p.m., $30 to $37.50 Wed. and Sat. at 2 p.m., $25 to $32.50. **Music Box Theatre,** 239 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 and $36, Sat. at 2 p.m., Sun. at 3, $27.50 and $32.50, Wed. at 2 p.m., $25 and $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

JERRY'S GIRLS—Dorothy Loudon, Leslie Uggams, and Chita Rivera star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven back-up singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $40 to $45; Wed. at 2 p.m. $20–$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards. **IRLS**

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. With Patti Cohenour and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8 p.m., Wed. & Sat. at 2, Sun at 3. All perf. except Wed. at 2 ($25 & $35) are $35 & $45. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

PATTI LA BELLE ON BROADWAY—One-woman show by a leading exponent of soul music. Tues. thru Thurs. at 8 p.m., Fri. at 7 and 10:30 p.m., Sat. at 8 p.m., Sun. at 3 and 7 p.m., $30 to $40; thru 3/9. **Minskoff Theatre,** 200 West 45th Street (896-0550). 2 hr. 30 min. All major credit cards. **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., Fri. at 7 and 10 p.m., $17.50 to

$37.50; Sat. at 2 p.m., $17.50 to $35; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. **IRLS**

INGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8, Sun. at 3; $37.50–$45; Wed. at 2 p.m., $27.50 to $35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

ONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

ANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed the success of this Broadway presentation. Tues.–Thurs. at 8, $27.50–$37.50; Sun. at 3 & 7:30, $27.50–$37.50; Fri. & Sat. at 8 p.m., $30–$42.50; Sat. at 2 p.m., $25–$35. **Mark Hellinger Theatre,** 237 West 51st Street (757-7064). 2 hr. 15 min. All major credit cards.

OFF BROADWAY

NAIS NIN: THE PARIS YEARS—Adapted by and starring Lee Kessler; directed by Duncan Christopher. The play begins in a bank vault in 1966 as Anais considers whether or not to publish her diaries. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $10 thru 2/26. After that, tickets are $15. **Actors Playhouse,** 100 Seventh Ave. South (691-6226).

NOTHER PARADISE—Donna Spector's play about a mother and daughter's struggle with desire and fantasy; directed by Licia Colombi. Featured in the cast are Mick Weber, Cass Morgan, Tom Ligon Arleigh Richards, and Meg Van Zyl. $20 to $24. **Players Theatre,** 115 MacDougal Street (354-5076).

UNT DAN AND LEMON—March 4 marks the return (with a new, all-American cast) of Wallace Shawn's play about the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, this time around starring Pamela Reed (in the Linda Hunt role) and Kathy Whitton Baker. This is part of the on-going exchange between the New York Shakespeare Festival and London's Royal Court Theatre. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m., $20 to $25. **Public Theater's Martinson Hall,** 425 Lafayette Street (598-7150).

LACK GIRL—J. E. Franklin's play about four generations of women living in a small town in Texas; directed by Glenda Dickerson. Featured in the cast are Yvonne Warden, Terry Alexander, Myra Taylor, Angela Bessett, Kimberly Russell, Ann Marie Cavener, Herbert Newsome, Shawn Judge, Arthur French, and Ernesting Jackson. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $14 to $16; thru 3/9. **The Second Stage,** Broadway at 76th Street (307-7171).

LUE ALLEY JAZZ—Twenty-year-old playwright Damiel Gray's *story of the netherworld of an Eighth* Avenue rooming house whose occupants include would-be entertainers; directed by Dale D. Parry. Featured in the cast are the author, Angele Nicholas, Robert Shumay, Nicole Kollin, and John Devlin. Drummer Martin Whitmeier conducts an onstage combo. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m.; Sun. at 3 p.m.; $10; thru 3/1. **Perry Street Theatre,** 31 Perry Street (279-4200).

ROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the Lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10–$14; thru April. **Folksbiene,** 123 East 55th Street (755-2231).

EAD WRONG—Nick Hall's suspense thriller stars David Groh, Anita Gillette, Michael Wilding, and Lachlan Macleay; directed by Bill Gile. It's about three people in a drama of forces driving headlong toward collision. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $10 to $17.50. **Riverwest Theatre,** 155 Bank Street (243-0259).

DRINKING IN AMERICA—Dramatic monologues, written and performed by Eric Bogosian, directed by Wynn Handman, dealing with America's compulsion for intoxication through booze, drugs, and ultimately power. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $20 to $24. **American Place Theatre,** 111 West 46th Street (247-0393).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ●●

THE FOREIGNER—Jack Gilpin stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks; with Kathleen Claypool, Ian Stuart, Alan Brooks, Jacqueline Schultz, Howard Sherman, Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $24.50. **Astor Place,** 434 Lafayette St. (254-4370). ●

FRESH HORSES—Larry Ketron's entirely professional, civilized piece of playwriting, very well produced, about a dreamy kid and the bad girl who's driving him wild; directed by Dann Florek. Featured in the cast are Craig Sheffer, Suzy Amis, Havilland Morris, Mark Benninghofen, Alice Haining, John Bowman, and Marissa Chibas. The joy is in the performances, all of them at least very good.Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $11 to $14; thru 3/2. **WPA Theatre,** 519 West 23rd Street (206-0523).

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $18–$29.50. **Second Avenue Theatre,** *12th Street and Second Avenue* (674-1460).

EL GRANDE DE COCA-COLA—Comedy about a third-rate impresario who has promised the press he is bringing a group of famous cabaret stars to a run-down nightclub south of the border; written by Ron House, Diz White, Alan Shearman, and John Neville-Andrews, performed by House, White, and Shearman, and directed by Ron House. Tues. thru Fri. at 8 p.m., Sat. at 2 and 10 p.m.; Sun. at 3 and 7:30 p.m.; $16 to $25. **Village Gate,** 160 Bleecker St. (475-5120).

HALALA—Thulie Dumakude stars in a South African musical directed and written by Welcome Msomi. A company of eight explores the energy and strength it takes to combat apartheid. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $15 to $17.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321).

HAMLET—Shakespeare's tragedy, with Kevin Kline in the title role; directed by Liviu Ciule. Featured in the cast are Harriett Harris as Ophelia, Leonardo Cimino as Polonius, Priscilla Smith as Gertrude, Harris Yulin as Claudius, and David Pierce as Laertes. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2 p.m., Sun. at 3 p.m. (no mat. 3/5); $20 to $25. **Public Theater,** 425 Lafayette Street (598-7100). **IRLS**

HIGH TIME—Tony Lo Bianco stars in Steven Braunstein's play about an obsessed entertainer's rise to the top. Featured in the cast are Brent Collins and Melinda Keel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $16 to $18; 3/5 thru 30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

LARGO DESOLATO—Vaclav Havel's semi-autobiographical comedy examines the self-delusion and paranoia surrounding a philosopher facing seizure by the secret police; directed by Richard Foreman. Tues.–Sun. at 8, Sat. & Sun. at 3; $20–$25; from 3/4. With Joseph Wiseman, Sally Kirkland, Josef Sommer, Larry Block. **Public/LuEsther,** 425 Lafayette Street (598-7150). **IRLS**

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Salome Jens, Aidan Quinn, Harvey Keitel, Karen Young, James Gammon, Will Patton, Ann Wedgeworth, Amanda Plummer, and the Red Clay Ramblers are all involved in the action. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues. thru Sat. at 8 p.m., Sun. at 2:30 and 8 p.m., $25 to $35. Starting 3/4, Tuesday evenings performances are omitted and Wednesday matinees at 2 p.m. are substituted. **Promenade Theatre,** 76th Street and Broadway (580-1313).

LITTLE FOOTSTEPS—Ted Tally's play about a couple whose marriage is threatened by the impending birth of their first child; directed by Gary Pearle. Featured in the cast: Tom Toner, Anne Lange, Jo Henderson, Mark Blum. Tues. thru Fri. at 8 p.m.; Sat. at 7 and 10 p.m.; Sun. at 3 and 7 p.m.; $19 to $22; thru 3/8. **Playwrights Horizons Theatre,** 416 West 42nd Street (279-4200).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor; with Suzanne Douglas and Louise Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the choir who dreams of becoming a pop singer. Wed. and Thurs. at 8 p.m. (all seats for these perfs. $10); Fri. at 8 p.m., Sat. at 11 a.m. and at 2, 5 & 8 p.m.; Sun. at 2 & 5; $20–$25. **Heckscher,** Fifth Ave. at 104th St. (534-2804). ● ●

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. Featured in the cast are Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $25; from 2/28. **Circle Repertory Theatre,** 99 Seventh Avenue South (924-7100).

PENN AND TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules *change weekly; call theatre for particulars.* $20–$24. **Westside Arts,** 407 West 43rd Street (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

ROOM SERVICE—A most creditable revival under the direction of Alan Arkin, who knows a thing or two about farce. It's much funnier than the Marx Brothers movie loosely based on it. The '30s comedy by John Murray and Allen Boretz stars Mark Hamill as a penniless theatrical producer trying to get his show produced and to prevent his cast from being evicted from the hotel they're occupying. It's funnier, fresher, and friskier than just about anything else around. With Keith Reddin, Eugene Troobnick, Andrew Bloch, Barbara Dana, Ann McDonough, Lonny Price, and McIntyre Dixon. Tues.–Sat. at 8, Wed., Sat. & Sun. at 2 p.m.; $18 to $27; thru 3/16. **Roundabout Theatre,** 100 East 17th Street (420-1883).

RUM AND COKE—Keith Reddin's comedy, set in early days of the Kennedy presidency; directed by Les Waters. Featured in the cast are John Bedford-Lloyd, Robert Stanton, Larry Bryggman, Polly Draper, and Peter MacNichol. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m; $20 to $25. **Public/Susan Stein Shiva Theater,** 425 Lafayette Street (598-7150) **IRLS**

TARTUFFE—Moliere's witty comedy about a religious hypocrite, directed by Lev Shekhtman. Featured in the cast are Drew Dix, Margaret Heffernan, David Walters, Albert Makhtsier, Ivan Migel, Ralph Romano, and Josefa Mulaire. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $13 to $15; thru 6/1. **Theatre in Action,** 46 Walker Street (279-4200).

TO WHOM IT MAY CONCERN—A musical celebration by Carol Hall, directed by Geraldine Fitzgerald, wherein members of a congregation reveal their thoughts during a church service. Featured in the cast are Dylan Baker, Gretchen Cryer, Al DeCristo, and Louise Edeiken. Wed. and Thurs. at 8 p.m., Fri. and Sat. at 7 and 10 p.m., Sun. at 7 p.m., Wed. at 2 p.m.; $16 to $18. **St. Stephen's,** 122 West 69th Street (944-9300).

THE SECOND MAN—Daniel Gerroll stars in a revival of the S. N. Behrman comedy about a luxury-loving novelist involved with two women, one bright, the

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other far more physically attractive, and younger. With Valerie Von Volz, Jane Fleiss, Ivar Brogger; directed by Tom Gruenewald. Wed. to Sat. at 8 p.m., Sat. and Sun. at 3 p.m., Sun. at 7 p.m.; $13 to $15. **Hudson Guild,** 441 West 26th Street (760-9810).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, and Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m; $20 to $22.50. **Provincetown Theater,** 133 Macdougal Street (477-5048).

WHEN THE COOKIE CRUMBLES, YOU CAN STILL PICK UP THE PIECES—Musical revue by a collaboration of over 30 writers dealing with the challenge divorce presents to children and their parents. Sat. at 1 p.m., Sun. at 12:30 p.m.; $9 to $12; thru 3/2. **Promenade Theatre,** Broadway at 76th Street (595-7500).

THEATER COMPANIES

AMAS REPERTORY THEATRE—An updated version of *La Belle Helene,* the Offenbach operetta, with book and direction by John Fearnley. Set in ancient Greece, the musical takes a light-hearted look at "the face that launched a thousand ships." Thurs. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $8; thru 3/9. **AMAS Theatre,** 1 East 104th Street, third floor (369-8000).

AMERICAN JEWISH THEATRE—Israel Horovitz's *A Rosen By Any Other Name,* second in his trilogy about a lad's growing up in Canada; directed by Stephen Zuckerman, stars Peter Riegert and Barbara Eda-Young. Tues.–Thurs. & Sat. at 8, Sun. at 2 & 7. **92nd St. Y,** 1395 Lexington Ave. (831-8603).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REP RESIDENT ENSEMBLE—Three plays in repertory: Lanford Wilson's *The Mound Builders,* about a couple of archeologists digging beneath the surface of the earth and revealing their own lives; directed by Marshall Mason. Albert Camus's *Caligula,* a modern-dress version of the play about the infamous emperor, with Kenneth Marshall. Anne Chislett's *Quiet in the Land,* about an Amish colony in Canada facing internal upheavals during World War I. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $22.50 to $25; thru 4/20. Call theatre for specifics. **The Triplex Theatre** at Manhattan Community College, 199 Chambers Street (618-1980).

EQUITY LIBRARY THEATRE—Susan Tabor stars in a revival of Somerset Maugham's *The Constant Wife,* about the sexual double standard of the '20s; directed by Howard Rossen. Featured in the cast are Ray Collins, Roger Middleton, Tina Smith, Kathryn Childson, Judy Frank, Kathleen Huber, Douglas Hayle, and Stephen Cross. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 3/2. (Coming 3/13 thru 4/6, Gershwin's *Girl Crazy.*) **The Equity Library Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—Audience-suggestion improvisations and revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: From Left Field, by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

INTAR HISPANIC AMERICAN ARTS CENTER—Mario Vargas Llosa's *La Chunga,* in English, directed by Max Ferra, is set in northern Peru and takes place inside a run-down bar on the outskirts of a town. Featured in the play are Sheila Dabney (in the title role), Maritza Rivera, Shawn Elliot, Raul Aranas, Pepe Douglas, and Ralph Marrero. Wed. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $12; thru 3/9. **INTAR Theatre,** 420 West 42nd Street (279-4200).

IRISH ARTS CENTER—Frank and Malachy McCourt's *A Couple of Blaguards,* starring the authors, and Susie Burke's *Cauldron,* directed by Isaiah Sheffer; in repertory; Thurs.–Sat. at 8, Sun. at 3; $10–$15; thru 3/2. **Irish Arts Theatre,** 553 W. 51st St. (757-3318).

IRONDALE ENSEMBLE—*Galileo,* a cabaret-style approach to the epic theater work by Bertolt Brecht, and Alfred Jarry's *Ubu Roi,* in alternating repertory; directed by Jim Niesen and Annie B. Parson. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8 to $10; thru 3/9. **The Secret Theater,** 43 West 13th Street (666-7856).

JEWISH REPERTORY THEATRE—A revival of Irwin Shaw's *I, Shaw* and William Kramer's *Sailor off the Bremen,* both of which involve the early career of the novelist/playwright, and deals with a group of youngsters in the 1940s. Featured in the cast are Scott Miller, Angela Workman, Neala Spano, Tracey Thorne, Catherine Natale, Rob Morrow, and Richard Gleason. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $15 to $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

LA MAMA, E.T.C.—John Jesurun's theatre/performance piece, *Deep Sleep.* Wed. thru Sun. at 7:30 p.m.; $10 to $15. Also, Leon Shapiro's *The Yellow House,* based on the life, themes and images of Vincent van Gogh. Featured in the cast are Judson Camp, Lena Nicholas, Christobal Carambo, Laura Austin, and Olek Krupa. Wed. thru Sun. at 9 p.m.; $8. **La Mama, E.T.C.,** 74A East 4th Street (475-7710).

LAKOTA THEATRE COMPANY—Anton Chekhov's classic, *Three Sisters,* about the disintegration of an aristocratic family; directed by Madeline Barchevska. 2/27–3/1, 7, 8, 13–15 at 8, 3/9 at 3; $6. **Clyde Vinson Studio,** 612 8th Ave. (944-1175).

LINCOLN CENTER THEATER COMPANY—A revival of John Guare's comedy, *The House of Blue Leaves;* directed by Jerry Zaks. Featured in the cast are Stockard Channing, Julie Hagerty, Swoosie Kurtz, Ann Talman, Ben Stiller, John Mahoney, and Jane Cecil. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2; $20–$25; thru 4/27. **Mitzi Newhouse,** 150 West 65th Street (239-6200). **IRLS**

MANHATTAN ENSEMBLE—Shakespeare's *The Winter's Tale* focuses on a middle-aged man coming to grips with his own mortality. In repertory with Arthur Schnitzler's *La Ronde.* Thru 3/2; $6; call theater for specifics. **Our Studios Theatre,** 147 West 24th Street, 2nd floor (245-3903).

MANHATTAN THEATRE CLUB—Joe Orton's *Loot,* starring Kevin Bacon, Zeljko Ivanek, Charles Keating, Joseph Maher, and Zoe Wanamaker; directed by John Tillinger. The late playwright herein turned conventional proprieties upside-down, taking potshots at sex, money, death, and marriage. Tues.–Sun. at 8, Sat. & Sun. at 2:30; $21–$26; thru 3/9. **Space at City Center,** 131 W. 55th St. (246-8989).

MIRROR REPERTORY THEATRE COMPANY—A revival of W. Somerset Maugham's comedy of manners *The Circle,* directed by Stephen Porter, and starring Geraldine Page. Featured in the cast are W. B. Brydon, Denise Stephenson, Bryan Clark, Charles Regan, Frank Farandu, Gordon McConnell, François de la Giroday, and Ann Hillary. Call theatre for specifics. **Saint Peter's Church,** 619 Lexington Ave. (223-6440).

PAN ASIAN REPERTORY—Euripides' *Medea,* adapted and translated by Claire Bush and Alkis Papoutsis, with Ching Valdes/Aran in the title role. Tues. thru Sat. at 8, Sat. at 2 p.m.; $10 to $15; thru 3/22. **Susan Bloch Theatre,** 307 West 26th Street (245-2660).

PEARL THEATRE COMPANY—Revival of Clyde Fitch's *Her Great Match,* a turn-of-the-century view of European royalty, ambitious capitalism, and American pluck; directed by Richard Warner. Thurs. thru Sat. at 8 p.m.; $8; thru 3/1; $8. **Pearl Theatre,** 125 West 22nd Street (645-7708).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; thru March. *La Fiaca,* an Argentinian comedy by Ricardo Talesnik; thru 3/2. $11 for plays and $16 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful. Fri. thru Sun. at 8 p.m. Also, thru 2/27, Charles Ludlam's play *Salammbo (An Erotic Tragedy),* freely adapted from the Gustave Flaubert novel. Tues. thru Thurs. at 8 p.m.; $20. **Ridiculous Company Theatre,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY COMPANY—*Murder One,* a haunting new murder mystery, written and directed by Phyllis Craig, which takes place at Strangeways Prison for the Criminally Insane Female in Manchester, England. Thurs.–Sat. at 8, Sun. at 3; $8; thru 3/2. **Royal Court,** 301 W. 55th St. (997-9582).

SOHO REP—Revival of *The Two Orphans,* a play by Eugene Cormon and Adolphe D'Ennery, and the basis for D. W. Griffith's silent film classic, *Orphans of the Storm,* with Dorothy and Lillian Gish. Two girls, one sighted, the other blind, arrive in Paris on the eve of the French Revolution. Directed by Julian Webber. Thurs., Fri., and Sun. at 8 p.m.; Sat. at 6 and 9:30 p.m., Sun. at 4 p.m.; $8; thru 3/9. **Greenwich House Theatre,** 27 Barrow Street (925-2588).

STONEWALL REPERTORY—Joseph Benjamin's *Emotional Rescue* tells of behind-the-scenes events at a switchboard which services the gay community. Fri. & Sat. at 10, Sun. at 8; $10; thru 3/2. In repertory with Margery Kreitman's dark comedy, *Please Wait for the Beep,* directed by Billy Cunningham. Featured in the casts are Susan Barry, Anne C. Carroll, Kathleen Pirkl, Carol Strauss, and Neon Weiss. Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 5 p.m.; $10; thru 3/30. **Westbeth Center,** 151 Bank Street (675-1014).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADVENTURES!—Constance Harcar stars in a play with words and music by Robert Kreis which concerns a young girl's memory of her childhood; directed by Stanley Harrison. Sun. and Mon. at 8 p.m.; $6; 3/2 thru 17. **Douglas Fairbanks Studio Theatre,** 432 West 42nd Street (664-0654).

AS YOU LIKE IT—Shakespeare's play, directed by Kirk Woodward, which, in its new treatment, is set in the turn-of-the-century Canadian Rockies; with David Barbee, Ron Leir, and Veronica Francis. $6–$8; thru 3/9. **New Theatre,** 62 E. 4th St. (989-4682).

COWBOY MOUTH—Sam Shepard's one-act rock ballad; directed by Brian Markinson. Fri. & Sat. at midnight, Sun. at 7:30; 2/28–3/16; $6. **AWE Space,** 870 6th Ave. (213-0231).

DAVID AND BATHSHEBA—Matthew Paris's play, starring Magdaleine Anastasia and Anthony Penna, explores the limits of eroticism between two mature aristocrats; directed by Kim Chaskel. Thurs. thru Sat. at 7:30 p.m.; $6; thru 3/15. **Playhouse 51,** 51 West 19th Street (675-8013).

DAYS AND NIGHTS OF AN ICE CREAM PRINCESS—Sandra Bertrand's kaleidescopic journey through one woman's inner landscape, conflicting with family, friends, and lovers; directed by Evan Sanders. Wed. thru Sun. at 8 p.m.; $6; 2/26 to 3/16. **Courtyard Playhouse,** 39 Grove Street (686-0943).

THE DEATH OF EDGAR POE—Play, written and directed by Wendell Cordtz, tells of Poe's conflict between a poet-mad society matron and her slighted, inartistic husband. With Jessica Litwak, Richard Spore, and in the title role, Norman George. Thurs. thru Sun. at 8 p.m., $4; thru 3/2. **Judson Memorial Church,** 55 Washington Square South (608-3469).

A DOLL'S HOUSE—A revival of Henrik Ibsen's 1879 play about one woman's search for identity and independence in turn-of-the-century Norway; directed by Allen Schroeter. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $7; thru 4/13. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

EMMA—Geraldine Librandi stars in the Metropolitan Theatre Alliance's production of a play by Howard Zinn about the early years of Emma Goldman's life; directed by Maxine Klein. Wed. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; thru 3/2. **Tomi Theatre,** 23 West 73rd Street (279-4200).

FULFILLING KOCH'S POSTULATE—Marylouise Burke stars in Joan Schenkar's play detailing facts about the life of poor innocent Typhoid Mary, an excellent cook; directed by the author. Thurs. thru Sun. at 8 p.m.; $4; thru 3/13. **Theater for the New City,** 162 Second Avenue (254-1109).

GHOSTS—A revival of Henrik Ibsen's drama which incorporated the theme of venereal disease while attacking an entire way of life that was dedicated to repressiveness; directed by Anthony Osnato. 2/27 thru 3/15 at 8 p.m.; $6. **Good Shepherd-Faith Church,** 152 West 66th Street (877-0118).

HAMLETTO—An all-woman cast, directed and adapted by Brazilian director Antonio Abujamra, performs in Giovanni Testori's play dealing with gender stereotypes in the Shakespeare play. Thurs. thru Sun. at 11 p.m.; 2/27 thru 3/22. **Theatre for the New City,** 162 Second Avenue (254-1109).

HOME STREET HOME—Phil Bosakowski's play, with music, reflecting young people's dreams contrasted with the spectre of homelessness in today's society; directed by Lizz Diamond. Thurs. thru Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $8. **Henry Street Settlement,** 466 Grand Street (598-0400).

I DRIVE IN FIFTH—Louis Phillips's *Fog,* and Irv Benig's *Waiting in Houston.* Featured in the casts are Alice Gallagher, Eric Sanders, Andrew Colucci, and William M. Maul; both directed by John A. C. Kennedy. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $6; thru 3/2. Produced by the Miri Ensemble Company at **Apple Corps,** 336 West 20th Street (929-2955).

THE JOURNAL OF ALBION MOONLIGHT—John F. Walter's adaptation of Kenneth Patchen's surrealistic novel about war, death, lust, and religion; directed by David Kronick. Tues. thru Sun. at 8 p.m.; $6; thru 3/2. **Ohio Theatre,** 66 Wooster Street (219-2450).

THE MISER—Molière's comedy about a man's obsessive love of money, directed by Larry Hornick. Featured are Gary Chipps, Eddie Furs, Bill Stine, Robert Herzberg, Duncan Naylor, Patrick Ragland, Buzz Roddy, Leigh Smiley, Edward Altman. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $6; thru 3/16. **The River Stage,** 46 Old Fulton Ferry Landing, Brooklyn Heights (718-852-7360).

MURDER BY BARBECUE—A comic mystery by Michael Crisp and Stephen Shea, directed by Paula Smith; Featured in the cast are the authors, with Becca Bandiere, William Isaacs, Dana Nathan, Janice Goldberg, Ken Kearney, Margi Saraco, and Jack Palmer. Wed. thru Sat. at 8 p.m.; $6; thru 3/8. **Actors Factory,** 149 West 29th Street (594-1494).

NIGHTMARE ABBEY—Thomas Love Peacock's 1818 story about a revolutionary poet whose radical ideas never come to fruition, adapted by Anthony Sharp; directed by Neal Weaver. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 3/23. Meat and Potatoes Company at the **Alvina Krause Theater,** 306 West 38th Street (564-3293).

SILK STOCKINGS—Jean McClelland stars in a revival of Cole Porter's last Broadway musical, book by George S. Kaufman, Leueen McGrath, and Abe Burrows, based on the film *Ninotchka;* directed by Jeffery K. Neill. Thurs. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $8; thru 3/2. **All Souls Theatre,** Lexington Avenue at 80th Street (535-3356).

SORROWS AND SON—Stephen Metcalfe's three related plays about an American family during the Vietnam era: *Pilgrims, Sorrows and Sons,* and *Spittin' Image,* directed by Peter Frisch. Featured in the casts are Elizabeth Berridge, Dan Florek, Raphael Sbarge. Wed. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $8. **Vineyard Theatre,** 309 East 26th Street (683-0696).

ST. JOAN OF THE STOCKYARDS—A Barnard College Theatre Program's revival of Bertolt Brecht's play, directed by Carey Perloff. The ensemble is drawn from the entire Columbia University community. 2/28, 3/1 and 4 at 7:30 p.m., 3/2 at 2:30 p.m., 3/3 at 5:30 p.m.; $5. **Minor Latham Playhouse,** Broadway and West 119th Street (280-2079).

THE THREE OF CUPS—Drama by Turkish-American playwright Sinan Unel about three men with a common past, all of them masters and victims of deception; directed by Roberta Wilhelm-Larson. 2/28, 3/1, 2, 6, 7, 8, 9 at 8 p.m.; $8. **Theatre 22,** 54 West 22nd Street (925-9252).

TITLE: NIETZSCHE—Larry Myers's play details the struggle of wills between the great German philosopher and his sister (a supporter of Hitler), and traces the rise of Nazism in Germany. Thurs. thru Sun. at 8 p.m.; $4; thru 3/2. **Theater for the New City,** 162 Second Avenue (254-1109).

TWO BY TWO—A musical adaptation of Clifford Odets's *The Flowering Peach,* with music by Richard Rodgers, lyrics by Martin Charnin, book by Peter Stone; directed by John Cole. Fri. and Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 7 p.m.; $6; 2/28 thru 3/9. **MAP Theatre,** 921 Madison Avenue (348-8843).

WILLIAMS & WALKER—Ben Harney and Vondie Curtis-Hall have the title roles in Vincent D. Smith's musical which follows the team from their advance inblack musicals from an old minstrel show to their appearance in the Ziegfeld Follies on Broadway; directed by Shauneille Perry. $8. Call theatre for details. **New Federal Theatre,** 466 Grand Street (598-0400).

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Bell's Guide to
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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

KATE AUGENBLICK—Abstract paintings with multiple layers of paint, lush colors, thru 3/8. Cecil, 16 E. 72nd (517-3605).

PAUL BOWEN—Recent circular wall constructions of materials such as tar, leather, tape and encaustic, thru 3/8. Graham Modern, 1014 Madison (535-5767).

VIVIANO CODAZZI—Architectural landscapes by this Italian 17th-century painter, thru 3/4. Shepherd, 21 E. 84th (861-4050).

SHEPPARD CRAIGE—Paintings of landscapes surrounding Siena, thru 3/1. Perlow, 980 Madison (517-5858).

MICHAEL DAVID—Large-scale abstract paintings on shaped canvases, thru 2/27. Knoedler, 19 E. 70th (794-0550).

KURT DELBANCO—Grid paintings on polycarbonate plastic; metal and wood assemblages, thru 3/8. Rolly-Michaux, 943 Madison (535-1460).

GREGORY GILLESPIE—Meticulously painted portraits and landscapes, 3/1-29. Forum, 1018 Madison (772-7666).

GINA GILMOUR—Paintings of monumental swimmers in a series entitled, "The Rescue," thru 3/1. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

ANNA AND WOLFGANG KUBACH-WILMSEN—Books and letters carved from stone, thru 3/22. Staempfli, 47 E. 77th (535-1919).

LINDSAY MC CRUM—Paintings in which the artist has juxtaposed classical elements with contemporary imagery, thru 3/29. Ericson, 23 E. 74th (737-6155).

GRAHAM NICKSON—Recent paintings of beaches, with figures in the process of disrobing, thru 3/11. Hirschl & Adler Modern, 851 Madison (744-6700).

SERGE POLIAKOFF/KLAUS FUSSMAN—Abstract paintings/Watercolors of Egypt. Thru 3/29. Lefebre, 47 E. 77th (744-3340).

STEPHEN POSEN—Recent abstract paintings, thru 3/29. McCoy, 19 E. 71st (570-2131).

LEONARD RICKHARD—Representational paintings with motifs of war and nuclear destruction, by a Norwegian artist, thru 3/21. ASF, 127 E. 73rd (879-9779).

DOROTHEA ROCKBURNE—A personal selection of paintings, from 1968–1986, thru 3/28. Fourcade, 36 E. 75th (535-3980).

WARREN ROHRER—Abstract color-field paintings, thru 3/1. CDS, 13 E. 75th (772-9555).

MARTIN SILVERMAN—Bronze sculptures of figures in synchronistic positions, thru 3/8. Willard, 29 E. 72nd (744-2925).

PAT STEIR—New drawings, 3/1–22. Castelli, 4 E. 77th (288-3202).

WERNER TUBKE—Paintings, watercolors, and drawings inspired by history and the Bible, by an East German artist, thru 3/15. Schlesinger-Boisante, 822 Madison (734-3600).

HELEN MIRANDA WILSON—Recent landscape paintings, thru 3/1. Hoffeld, 1020 Madison (734-5505).

JOSEPH WOLINS—Oil paintings and drawings depicting scenes of New York during the '30s and '40s, thru 3/15. Adler, 21 E. 67th (249-2450).

FRANCISCO ZUNIGA—Twenty years of sculpture and drawings, thru 3/1. Sindin, 1035 Madison (288-7902).

57th Street Area

JOSEF ALBERS—"Variant" and "Homage to the Square" paintings, plus studies on blotting paper, geometric drawings, and engravings on vinylite, thru 3/8. Janis, 110 W. 57th (586-0110).

JERRY ATKINS—Bronze sculpture, thru 3/1. Kraushaar, 724 Fifth (307-5730).

ROBERT BERLIND/MIMI GROSS—Recent paintings/Studies, paintings, and painted sculpture. Thru 3/8. Siegel, 24 W. 57th (586-0605).

STANLEY BOXER/WILLIAM CONLON—Heavily-textured paintings in pastel pigments, thru 3/1/ Paintings that explore abstract space through an interrelationship of lines, planes, arcs, grids and patterns, thru 3/8. Emmerich, 41 E. 57th (752-0124).

LARRY BROWN—Oil-on-wood relief paintings, thru 3/1. Lamagna, 50 W. 57th (245-6006).

DEBORAH BUTTERFIELD—Cast bronze horses, approximately 30" x 40", each one an edition of five, thru 2/28. Heesy, 50 W. 57th (245-1420).

BERNARD CHAET—Paintings and watercolors from 1942–1985, of landscapes, still lifes, interiors, thru 3/8. Pearl, 38 E. 57th (838-6310).

CHUCK CLOSE—Large-scale fingerpaintings and collages, thru 3/22. Pace, 32 E. 57th (421-3292).

MATTHEW DAUB—Recent watercolors and conte crayon drawings of cityscapes and street scenes, thru 3/1. French, 41 W. 57th (308-6440).

MARCEL DUCHAMP/RAYMOND DUCHAMP-VILLON/JACQUES VILLON—Early works by all three, including paintings, drawings, and sculpture, thru 3/8. Herstand, 24 W. 57th (664-1379).

SHEILA ELIAS—Gestural abstract paintings with color xerox, plastics, metallic paints, and folded canvas in them, thru 3/1. Rosenberg, 20 W. 57th (757-2700).

CHUCK FORSMAN—Large-scale paintings of Montana and Colorado landscapes, thru 3/1. De Nagy, 41 W. 57th (421-3780).

JOHN GORDON—Landscape paintings, thru 3/1. Tatistcheff, 50 W. 57th (664-0907).

K. M. GRAHAM—Recent abstract landscapes, thru 3/15. Heidenberg, 50 W. 57th (586-3808).

REBECCA HORN—Recent mechanized sculptures in a series entitled "The Gold Rush," thru 3/1. Goodman, 24 W. 57th (977-7160).

RAYMOND JONSON—Paintings by this pioneer Modernist of New Mexico (1891–1982), thru 3/1. Berry-Hill, 743 Fifth (371-6777).

WOLF KAHN—Pastels, 3/1–27. Borgenicht, 724 Fifth (765-3540).

CONSTANCE KHEEL—Recent abstract paintings and collages, thru 3/15. Zarre, 41 E. 57th (752-0498).

KATHE KOLLWITZ/PAULA MODERSOHN-BECKER—Oil paintings, watercolors, drawings and prints by both; thru 3/15. St. Etienne, 24 W. 57th (245-6734).

GABRIEL LADERMAN—Still life and figurative paintings, along with a series of narrative paintings derived from episodes in novels by Simenon; 3/1–26. Schoelkopf, 50 W. 57th (765-3540).

KIM MAC CONNEL—Recent paintings on stretched canvas, plus painted chairs, thru 3/1. Solomon, 724 Fifth (757-7777).

JAMES MC GARRELL—New paintings and works on paper, thru 3/1. Frumkin, 50 W. 57th (757-6655).

JAY MILDER—Large-scale, lyrical abstract paintings with thickly impastoed layers of pigment, by this artist who studied with Hofmann, 3/1–26. Deutsch, 20 W. 57th (765-4722).

ROBERT MOSKOWITZ—Recent paintings and drawings, thru 3/1. BlumHelman, 20 W. 57th (245-2888).

KENZO OKADA—Paintings that allude to nature, suggesting gardens, flowers, bamboo, rocks, and the mood of the seasons, thru 3/15. Del Re, 41 E. 57th (688-1843).

IRVING PETLIN—New paintings, thru 3/1. Marlborough, 40 W. 57th (541-4900).

JAMES SURLS—Drawings, from 1980–1985, thru 3/12. Frumkin, 50 W. 57th (757-6655).

MARLENE TSENG YU—"Dream Series"—seventeen large-scale paintings on paper depicting half-human, half-mythical figures, thru 3/5. Armstrong, 50 W. 57th (582-8581).

MIES VAN DER ROHE/PAUL RUDOLPH—Designs for country houses and villas, and a selection of furniture studies/Over fifty drawings, including early residences in Florida, multiple dwellings, and public buildings currently under construction in Southeast Asia. Thru 3/1. Protetch, 37 W. 57th (838-7436).

East Village

L. ALCOPLEY—Drawings, 3/1–31. Bockley, 66 E. 7th (420-9835).

CYNTHIA BACK/ALEXANDER CHUBAR—Recent paintings by both. Thru 3/9. Rage, 430 E. 9th (460-8601).

MACYN BOLT—New sculptural paintings, thru 3/16. Bromm, 170 Ave. A (533-4233).

PAUL BOWEN—A ten-year survey of mixed-media wall constructions, thru 3/2. Shainman, 500 E. 11th (460-5890).

THOM COONEY-CRAWFORD/MAX COYER—Paintings with somersaulting figures in concentric patterns/Self-portraits with art-historical.Thru 3/2. M-13, 440 E. 9th (505-9016).

ELLEN DRISCOLL—Sculptures of wood, encaustic, and birch bark, thru 3/2. Salvador, 216 E. 10th (228-3165).

NANCY GLOVER—Narrative paintings and drawings that incorporate the artist's personal symbols into landscape forms, thru 3/2. Pictogram, 443 E. 9th (865-5476).

LEON JOHNSON—Recent paintings by a young South African artist, thru 3/2. Area X, 200 E. 10th (477-1177).

EWAO KAGOSHIMA/PAUL LASTER—Paintings/Collages that appropriate images from Modernist photographs. Thru 3/9. Artmart, 534 E. 6th (777-2177).

VICTOR MATTHEWS—Paintings and sculpture in a Surrealist style, thru 3/12. EV, 327 E. 12th (982-5305).

TIM MAUL—Recent photographic works, thru 3/16. Art City, 439 E. 9th (420-0867).

MARK MC CLOUD—Recent clay sculptures, thru 3/2. Sharpe, 175 Ave. B (777-4622).

JUNE MOSS—Figure paintings with a personal, ironic vision of society, thru 3/2. Diaz, 223 E. 10th (420-9174).

JOAN NELSON—New work, thru 3/9. P.P.O.W., 216 E. 10th (477-4084).

ANTONIO SANT'ELIA—A retrospective of drawings by this Italian Futurist, thru 2/28. Cooper Union, Third Ave. at 7th St. (254-6300).

SHENGE/ART SPELLINGS—Paintings/Kinetic constructions. Thru 3/8. Good, 39 Great Jones (420-9063).

LORI TASCHLER—Paintings, thru 3/2. Semaphore, 157 Ave. B (475-2130).

KEVIN THOMPSON—Mixed media works incorporating materials such as shag rug, makeup cases, thru 3/9. Parker/Smalley, 322 E. 11th (228-7023).

RODNEY WHITE—Panoramic landscapes in charcoal and dry pigment on canvas, thru 3/9. Christminster, 336 E. 5th (475-8369).

BRETT WILSON—Portraits of rock and roll stars, thru 3/3. Jus De Pomme, 338 E. 11th (674-5389).

SoHo and TriBeCa

WILLIAM ANASTASI/DOUG HALL—Drawings made on a clipboard as the artist rides the subway to work/Large-scale drawings inspired by historic figures, thru 3/1. Greenwald, 181 Mott (219-1642).

JUDITH BARTOLANI—Free-standing, elliptical sculptures by this young French artist, thru 3/1. Bryers, 111 Greene (925-8058).

GREGORY BOTTS—New paintings, thru 3/8. Plumb, 81 Greene (219-2007).

VIVIAN BOWER—Pastel drawings of natural events observed from the water's edge in Provincetown, thru 3/1. Munroe, 415 W. Broadway (226-0040).

JIM COLARUSSO—Recent large-scale paintings with cartoonlike figures, thru 3/19. Cutler, 164 Mercer (219-1577).

RAPHAEL COLLAZO/ROCHELLE FEINSTEIN—Large-scale oil paintings with collage materials in them/Monotypes. Thru 3/13. Erpf, 568 Broadway (925-6160).

LARRY COLLINS—Figure compositions and still-life paintings, thru 3/19. First Street, 386 W. Broadway (226-9011).

JOHN DAWSON—Figurative paintings and sculpture, thru 3/12. Segal, 568 Broadway (431-0010).

JANE DICKSON/DICK MILLER—Paintings that depict scenes from Times Square/Polychrome sculpture made from architectural stone. Thru 3/5. Alexander, 59 Wooster (925-4338).

FUTURA 2000—Recent paintings, thru 3/1. Semaphore, 462 W. Broadway (228-7990).

ALAN GLOVSKY/ED RUDA—An environmental installation for a tryptich, thru 3/4. Windows on White, 55 White. Open 24 hrs.

LAURA GRISI—Large-scale collages, thru 3/1. Castelli, 142 Greene (431-6279).

HARMONY HAMMOND—Paintings with anthropomorphic shapes, thru 3/4. Steinbaum, 132 Greene (431-4224).

DAVID HAXTON—Sculpture and photographs, thru 3/20. Esman, 70 Greene (219-3044).

JOHN HOGAN/ANNE BARNARD—Paintings, on scraps of canvas awnings and tin, of common objects from American culture/Painted photographs of East Indian stone carving, thru 3/8. 55 Mercer (226-8513).

DENNIS KARDON—Realist paintings of torsos and x-rays of the same torsos, thru 3/1. Toll, 146 Greene (431-1788).

STEVE KÉISTER—Hanging fiberglass sculptures with amorphic shapes, 3/1–29. BlumHelman Warehouse, 80 Greene (245-2888).

ADRIAN KELLARD—Carved and painted wood sculptures with religious themes, thru 3/15. Schreiber/Cutler, 171 Spring (925-1441).

MARTHA KELLER—Recent abstract paintings with geometric compositions, thru 3/8. Rosenberg, 115 Wooster (431-4838).

BARBARA KRUGER— Black-and-white and color photographs with text, thru 3/2. Nosei, 100 Prince (431-9253).

LES LEVINE—Giant drawings made from images calculated with computer assistance, thru 4/19. Carpenter + Hochman, 420 W. Broadway (219-0110).

MANUEL NERI—Figurative sculptures in marble and bronze, thru 3/1. Cowles, 420 W. Broadway (925-3500).

ORSINI—Paintings in a series entitled "Ashokan View," thru 3/8. Baum, 109 Hudson (695-7200).

NICHOLAS PEARSON/ELLEN WEIDER—Aluminum sculptures/Paintings. Thru 3/8. Condeso/Lawler, 76 Greene (219-1283).

LUCIO POZZI—Selected works, from 1972–1985, thru 3/8. Weber, 142 Greene (966-6115).

ED RAINEY—Cantilevered forms on canvas, panel, and paper, thru 3/13. Brandt, 568 Broadway (431-1444).

ROBERT ROHM—Recent sculpture, thru 3/1. O.K. Harris, 383 W. Broadway (431-2600).

EDWARD RUSCHA/NASSOS DAPHNIS—New paintings by both. Thru 3/1. Castelli, 420 W. Broadway (431-5160).

RICHARD SABA—Recent abstract paintings, thru 3/12. Milliken, 98 Prince (966-7800).

SALVO—Paintings of landscapes and street scenes with geometric compositions, high-key colors, thru 3/1. Gladstone, 99 Greene (431-3334).

RENE SANTOS—Portraits of historical figures, in oil and encaustic on linen, thru 3/5. Brown, 100 Greene (219-1060).

ITALO SCANGA—New sculptures that explore the 1914–17 metaphysical paintings of De Chirico and Synthetic Cubism, thru 3/29. Stoler, 13 White (966-5090).

LEON POLK SMITH—Abstract paintings and drawings from the past five years, thru 3/1. DiLaurenti, 383 W. Broadway (925-5100).

PAT STEIR—A series of self-portrait monotypes, thru 3/15. Crown Point Press, 568 Broadway (226-5476).

JIM SULLIVAN—Paintings with a theatrical quality, of dramatic, and/or romantic scenes about to occur, thru 3/5. Hoffman, 429 W. Broadway (966-6676).

FRANCINE TINT—Color field paintings with sweeping lines, abstract figuration, thru 3/20. Hirondelle, 476 Broome (925-1538).

ESTEBAN VICENTE—Recent collages, 3/1–29. Gruenebaum, 415 W. Broadway (966-3646).

TREVOR WINKFIELD—Paintings with a witty, graphic style that has its roots in heraldry and 19th-century English illustration, thru 3/1. Thorp, 103 Prince (431-6880).

JACKIE WINSOR/JASPER JOHNS—Six new sculptures in which paint, mirror, and glass have been introduced to her familiar cube forms/A selection of screenprints, from 1972–1982, by Simca Print artists. Thru 3/1. Cooper, 155 Wooster (674-0766).

TERRY WINTERS—Recent oil paintings with abstracted organic forms, thru 3/1. Sonnabend, 420 W. Broadway (966-6160).

Other

RICHARD HEINRICH—Welded steel sculptures and monotypes, thru 3/29. Jay, 13 Jay (925-9424).

LOUISE KRAMER—Large cutouts of women, in cardboard and steel, thru 3/18. CUNY Graduate Center Mall, 33 W. 42nd (790-4331).

SANDRA MACKINTOSH—Wood sculptures in a series entitled, "Ancestral Figures," thru 3/19. Cordier & Ekstrom, 417 E. 75th (988-8857).

BERND NABER/UTE ARLEFF—Textured, monochromatic paintings/Paintings with whirling sexual imagery, bright colors. Thru 3/2. Bernarducci, 17 E. 17th (206-7578).

DR. JUMA SANTOS/TIM ROLLINS AND THE K.O.S. GROUP—Photographs by this percussionist, from 1970–1985/Collaborative paintings. Thru 3/26. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

CY TWOMBLY—A retrospective of drawings, collages, and paintings on paper, from 1955–1985, thru 4/5. Gagosian, 521 W. 23rd (807-0807).

SHAFIQUE UDDIN—Recent paintings by this young artist from Bangladesh, thru 3/5. Ala, 32 W. 20th (741-3344).

GROUP SHOWS

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). A commemorative exhibit to mark the 50th anniversary of the American Artists' Congress, with works by Abbott, Avery, Calder, Crawford, Holty, Strand, others; thru 3/1.

ARSENAL—Fifth at 64th (360-8141). "Patterns of Nature"—paintings, drawings, and collages by Barnes, Crown, Dorsey, Florentz, Jacobs, Kim, Pond, Smith, Suess; thru 3/12.

BERNARD—33 E. 74th (988-2050). 20th-century American and European paintings, drawings and sculpture, including works by Balthus, Beal, Csernus, Dubuffet, Paladino, others; thru 3/1.

DAVIS & LANGDALE—231 E. 60th (838-0333). British drawings and watercolors by Constable, Dadd, Gainsborough, others; thru 3/22.

GALDY—19 E. 71st (517-8676). Dutch and Flemish Old Master drawings, from the 16th-17th centuries; thru 3/15.

HAIME—1000 Madison (772-7760). Drawings by sculptors, including Acconci, Archipenko, Aycock, Bourgeois, Hunt, Penone, Rickey, others; thru 3/1.

HAMILTON—19 E. 71st (74-8976). Sculpture by Cragg, Opie, Rosen, Widgery, Woodman; thru 3/18.

HIRSCHL & ADLER—21 E. 70th (535-8810). Drawings selected from The Drawing Society's membership, spanning four hundred years, by Caravaggio, Degas, Homer, Matisse, Picasso, Tiepolo, others; thru 3/8.

KREN—22 E. 65th (861-9933). Works that explore the nature of black, by Bamana, Dogon, Fautrier, Fontana, Knoebel, Rainer, others; thru 3/1.

LA BOETIE—9 E. 82nd (535-4865). Paintings by Delaunay, Grosz, Klee, Nolde, Schiele, Schwitters, others; thru 3/29.

MARBELLA—28 E. 72nd (288-7809). Seascapes by Bricher, Hamilton, Richards, Wiggins, others; 3/4–4/12.

PERLS—1016 Madison (879-7440). Paintings and sculpture by Braque, Calder, Chagall, Dali, Maillol, Soutine, others; thru 3/15.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Dubuffet, De Chirico, Hockney, Lewitt, Marden, others; thru 3/29.

WENDER—3 E. 80th (734-3460). Modern Chinese paintings celebrating the Year of the Tiger; thru 3/25.

ZANGRILLI, BRADY & CO.—958 Madison (517-2777). French and English drawings, from 1700–1875, by Couture, Fragonard, Greuze, Hugo, Prud'hon, others; thru 3/22.

57th Street Area

DEL RE—41 E. 57th (688-1843). "Sculpture for Public Spaces: Maquettes, Models, and Proposals," with works by Appel, Arman, Burton, Oldenberg, Paladino, Segal, others; thru 3/1.

FITCH-FEBVREL—5 E. 57th (688-8522). Paintings by LeGrand, Steinlen; works on paper by Besnard, Helleu, Riviere, Robbe; thru 3/29.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). A survey of watercolor paintings, from Cezanne to the present, with works by Beckman, Kiefer, Kirchner, Kounellis, Marin, Nolde, others; thru 4/5.

MERRIN—724 Fifth (757-2884). Ancient pillars and sculptures within a romantic "stage set" which evokes an archeological site, plus Roman, Greek, Etruscan, and Precolumbian objects; thru 3/31.

SCHMIDT-BINGHAM—41 W. 57th (888-1122). Figurative works by Alsop, Magee, Meyer, Treiman, Wilde, others; thru 3/1.

WUNDERLICH—41 E. 57th (838-2555). American paintings, by Benson, Lawson, Marsh, Richards, others; thru 3/28.

East Village

AVENUE B—167 Ave. B (473-4600). Works by Brockley, Costan, Edwards, Larmee, Lucas, Lund, Schaper, Stoliar, Valentine; thru 3/2.

BRIDGEWATER—208 E. 7th (505-9977). "The New Romantics," with works by Frank, Hannah, Russo, Tower, Webb; thru 3/2.

CERIGO—202 Ave. A (777-2579). Photographs with the common theme of sadness, by Carey, Cunningham, Curtis, Leatherdale, Michals; thru 3/2.

EASTMAN-WAHMENDORF—216 E. 10th (420-9109). Photographic works by Iddings, Pryor, Seigel; thru 3/2.

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). "Fetishes, Figures, and Fantasies," with paintings by Azaceta, Barrell, Cruz, Dean, Milder, Robb, Sperakis, others; thru 3/23.

LA GALLERIA—6 E. 1st (505-2476). Works with tropical themes, by Crowhurst, Hardaway, Janosco, Randall, Toda, Wilson; thru 3/7.

MOKOTOFF—735 E. 9th (674-4077). "Vital Space," with works by Ash, Azara, Gale, Kasten, Rothenberg, others; thru 3/16.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). Works that express the concepts of liberty and justice, by Adams, Moore, Spero, Van Dalen, others; thru 3/22.

ART IN GENERAL—79 Walker (219-0473). Works by Bergner, Enck, Hardy, Intermont, Plotkin; thru 3/22.

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ART

ATLANTIC—164 Mercer (219-3183). Sculpture and paintings by Brody, Fox, Mantooth, Maughelli, Schulemowitz; thru 3/9.

ARBITRAGE—99 Spring (334-9755). Paintings by Cruz, Gaudnek, Grass; thru 3/1.

BASKERVILLE & WATSON—578 Broadway (925-1955). Works by Ernst, Martin, Nitsch, Saret, Smithson, Tetherow, Torreano; thru 3/1.

BLOM & DORN—164 Mercer (219-0761). Paintings by Marchand, Menses, Migno; thru 3/23.

CERES—91 Franklin (219-9590). "The Heroic Female: Images of Power," with works by 130 women artists, including Bishop, Bourgeois, Hammond, Lanyon, Shapiro, others; thru 3/1.

CLOCKTOWER—108 Leonard (233-1096). Three exhibits organized by the Women's Caucus for Art, "Costumes, Masks and Disguises;""Letters;""Progressions: Cultural Legacy;" thru 3/15.

FELDMAN/49th PARALLEL—31 Mercer (226-3232)/420 W. Broadway (925-8349). "Icarus: the Vision of Angels"—works about flight, by Alexander Graham Bell, Chris Burden, Buckminster Fuller, Yves Klein, others; 3/1–29.

HENOCH—80 Wooster (966-6360). "The Chair"—sculpture, paintings and furniture by Chorao, Despard, Ferguson, Greene, Lang, Newman, others; thru 3/9.

HUDSON CENTER—105 Hudson (966-1399). Paintings and photographs of men by women, including Arum, Decker, Fellman, Graupe-Pillard, Neel, Sleigh, Speyer, others; thru 3/1.

KIND—136 Greene (925-1200). Sculpture by Ashby, Brown, Dawson, Jimenez, Wharton, others; thru 3/1.

LITTLEJOHN-SMITH—133 Greene (420-6090). Works by women artists, including Damast, Fels, Fisher, Kane, Opron, Scheinman, Steele, Weber; thru 3/2.

LORENCE-MONK—568 Broadway (431-3555). Prints by more than fifty artists, from 1983–1986; thru 3/8.

NICHOLS—83 Grand (226-1243). "Galveston Arches"—drawings of and models for processional arches by 7 architects, including Moore, Graves, Pelli, Tigerman, others, for the Galveston, Texas Mardi Gras celebration; thru 3/28.

PINEY—80 Varick (226-1864). Monoprints created specifically for this exhibition, "Is There Synchronicity?" by Berlind, Golub, Jaffee, Pinto, others; thru 3/4.

SHAFRAZI—163 Mercer (925-8732). Paintings by McEwen, Nares, Zadikian; thru 3/15.

VIAFORA—568 Broadway (925-4422). Works by Green, Gross, Kahn, Sangerman, others; thru 3/4.

Other

BARUCH—17 Lexington (505-2192). Photographs by painters and sculptors, including Arman, Christenberry, Hockney, Lewitt, Rauschenberg, others; thru 3/14.

F.I.T—227 W. 27th (760-7970). "The East Village"—art and design of New York's East Village in the 1980's; thru 5/3.

PRATT—160 Lexington (718-636-3517). "Spirit Tracks: Big Abstract Drawing," with works by Bochner, Buchwald, Cole, Cote, Di Donna, Green, others; thru 3/8.

P.S. 1—46-01 21st St., Long Island City (718-784-2084) Wed.–Sun. 12–6. "Contemporary American Landscape," with works by Bruch, Budd, Hansell, Horn, Lobe, Matlin, Mueller, Palazollo, Provisor, Ranney, Ross, Visscher, Wagner, Weiner, Wynne; thru 3/23.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West at Orange St., Brooklyn (718-875-4031). "Fictional Spaces"—small-scale environmental sculpture by Aprile, Leopold, Rhodes, Rosenberg, Watkins; thru 3/8.

TEN ON EIGHT—Eighth Ave. at 53rd. Works by Clarke, Cole, Feinstein, Iberti, Johnson, Leopold, Peer, Rhodes, Sun; 3/2–29.

26 FEDERAL PLAZA—(768-7407). Mon.–Fri. 9–5. Paintings and sculpture by 117 artists from the Park Slope Artists Council; thru 2/28.

PHOTOGRAPHY

MARY ELLEN ANDREWS—Color photographs of transvestites, thru 3/8. Herlin, 68 Thompson (431-8732).

BURDEN—20 E. 23rd (505-5555). Contemporary studio tableaux by Blell, Charlesworth, Nagatani, Nicosia, Tracey; photographic illustrations by Lejaren a Hiller; thru 3/29.

DE REMPICH—16 E. 79th (772-6855). Recent photographs by Lucien Clergue; 3/4–4/5.

ROGER FRANK—Photopaintings of the San Gennaro street festival, thru 3/7. Soho Photo, 15 White (226-8571).

BEATRICE HELG/GRACE KNOWLTON—20 x 24 Polaroids of surreal still-lifes/Photographs that are minimalist abstractions of architectural spaces. Thru 3/1. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth (860-1783), Tues. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. Four decades of photographs by Lucien Clergue; photographs by Ilse Bing, made between 1929–1957; thru 3/23.

LEDEL—168 Mercer (966-7659). Pinhole photographs by Babcock, Hackett, Renner, Sheer, Thorne-Thomsen, Wright; thru 2/28.

CARL MYDANS—Photographs taken while on assignment for *Life*, thru 3/8. ICP/Midtown, 77 W. 45th (536-6443) Mon.–Fri. 11-6, Sat. 12-5. $1 admission.

PFEIFER—568 Broadway (226-2251). Photographs by Enos; sculptural assemblages by Johnson; thru 3/14.

PRAKAPAS—19 E. 71st (737-6066). Modernist photographs by Man Ray, Moholy-Nagy, Rodchenko, Steiner, Smith, others; thru 3/8.

CHARLES PRATT—Photographs from his book, "The Garden and the Wilderness," thru 3/3. Overseas Press Club, 52 E. 41st (679-9650).

FREDERIC SOMMERS/LUCAS SAMARAS—Photographs and drawings from the past 30 years/Recent "panoramas" composed of Polaroid prints that have been sliced and reassembled; thru 3/22.

STOKKER-STIKKER—507 E. 6th (614-0148). Old and new photographs by over 30 photographers, including Beaton, Boland, Gibson, Hine, others; thru 3/2.

303—303 Park South (477-4917). Photographs by Albert, Belcher, Charlesworth, Simmons, others; thru 3/15.

WOLF—30 W. 57th (568-8432). "Street Photography: New York," with works by Abbott, Cartier-Bresson, Evans, Friedlander, Kertesz, Papageorge, Winogrand, Weegee, others; thru 3/1.

ZABRISKIE—724 Fifth (307-7430). Vintage photographs from the late 1920's and early 1930's by the French photographer Roger Parry, thru 3/15; "Surrealism: 1936"—objects, photographs, collages and documents by Arp, Cornell, Dali, Magritte, Penrose, thru 4/4.

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th (924-0077). 2/28 at 11: Ain Gordon's "End Over End." $7.

P.S. 122—150 First Ave. (477-5288). 2/28, 3/1–2 at 9: Richard Elovich's "What the Water Gave Me," with David Cale, Katherine Griffith, Butch Walker. $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," The World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Kushan Sculpture: Images From Early India; thru 4/6.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . .Hidden Heritage: Afro-American Art, 1800–1950; thru 3/9 . . . American Abstract Artists: 50th Anniversary; thru 4/20 . . . Between the Wars: The Bronx Express, A Portrait of the Jewish Bronx; thru 4/20.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Traditions in Clay: Sculpture from the Collections of the Brooklyn Museum; thru Feb . . .From Indian Earth: 4,000 Years of Terracotta Art; thru 4/14 . . . Second Drawing National; thru 4/14 . . . Public and Private: American Prints Today; thru 4/28 . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Contemporary American Ceramics; thru May.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2:50, seniors and students $1:50. GURO Art of the Ivory Coast; thru 4/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Advertising America; thru 3/9 . . . Memphis/Milano; thru 4/13 . . .Toys from the Nuremberg Spielzeugmuseum; 3/3–5/11.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.–Sat. 10–5, Wed. 10–7. $2 donation. The Iditarod: Sled Dog Racing in the North; thru 4/12.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. The Healing Arts in Early America; thru 6/20.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). . . Recent Acquisitions; thru 3/9 . . Jack Youngerman; 2/28–4/27.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8, (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . .The Holocaust by George Segal . . . SNEH by Buky Schwartz; thru June . . . The Jews of Keifeng: Chinese Jews on the Banks of the Yellow River; 3/4–6/15.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Liechtenstein: The Princely Collections; thru 5/4 . . . Eighteenth-Century American Furniture: The Late Colonial Period; thru 3/5 . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . Francois Boucher (1703–70); thru 5/4 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . The Pursuit of Abstraction: American Prints 1930–1950; 3/4–4/27. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. . . The Apocalypse: 950–1800; thru 4/13 . . . Italian Drawings from the Collection of Duke Roberto Ferretti; thru 4/20 . . . Catchpenny Prints; thru 4/20 . . . Scientific Autographs; thru 4/13 . . . The Brothers Grimm and German Fairy Tales; thru 4/20.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $l; free Tues. eve. Liberties with Liberty; thru 5/18.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . .I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Mobil & Masterpiece Theatre: 15 Years of Excellence; thru 4/4...Discovery: James Dean: The Television Work; thru 4/29.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Daily 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 9/14 . . . Illusion: Between Life and Art; thru 9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. (Thurs. 5–9 pay as you wish) . . . Variants; thru 3/11 . . . Bill Jensen: First Etchings; thru 3/4 . . . Contemporary Works from the Collection; thru 4/1 . . . Mies Van Der Rohe Centennial Exhibition; thru 4/15 . . . American Prints: 1900–1960; thru March . . . Large Drawings; thru March . . . Richard Serra; 2/27–5/13.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2 . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17 . . .Stuart Davis' New York; thru 3/16 . . . Statue of Liberty Centennial; thru 11/9 . . . **Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2 . . . Paestum and the Doric Revival 1750–1830; thru 3/30.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Choices: Making an Art of Everyday Life; thru 3/30.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . The Statue of Liberty Centennial Celebration; thru 3/16 . . . The Great Fire of 1835: Sesquicentennial Anniversary; thru 3/2 . . . Niagara: Two Centuries of Changing Attitudes, 1697–1901; thru 4/27 . . . Prized Prints: Rare American Prints Before 1860; thru 4/20.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; 4/16 . . . Tales of Japan: Scrolls and Prints; thru 3/25. **Lincoln Center**, 111 Amsterdam Ave., at 65th St. The Performing Arts of India; thru 5/17.**Schomburg Center:** Freedom's Journals: The Black Press in New York State; thru 4/20.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. The Real Big Picture; thru 3/19 . . . Color Field Paintings by Phil Sims; thru 3/16 . . . New York City Work and Working: W.P.A. Photographs; thru 3/16 . . . Dennis Farber: Paintings; thru 3/16 . . . The New Society of American Artists in Paris 1908–1912; thru 4/6.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Three Printmakers: Selected Prints by Jennifer Bartlett, Susan Rothenberg, and Terry Winters; thru 4/27 . . . Eric Fischl; thru 5/11. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Urban Pleasures: New York 1900–1940; thru 4/3. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts., (554-1113). Figure as Subject: The Last Decade; thru 6/4.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 2/26 at 10: 19th Century Paintings and Drawings. On view from 2/20. 3/4 at 10: Fine Jewels. On view from 3/1. **East,** 219 E. 67th St. (606-0400). Next sale 3/5.

DOYLE—175 E. 87th St. (427-2730). 2/26 at 10: By Order of the Manufacturers Trust Co., Contents of Safe Deposit Boxes. On view from 2/22. 2/27 at 10: Fine English and Continental Furniture, Decorations and Paintings, including French Empire, Provincial and English Regency Furniture, Porcelain, Silver and Rugs. On view from 2/22.

PHILLIPS—406 E. 79th St. (570-4830). 2/27 at 1:30: *Antique and Modern Jewelry. On view from 2/22.*

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/27 at 10:15 & 2: 19th Century Paintings. On view from 2/22.

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, February 26

GEWANDHAUS ORCHESTRA OF LEIPZIG, Kurt Masur conductor; violinist Kyung-Wha Chung. Brahms's Violin Concerto and Symphony No. 4. Avery Fisher Hall at 8. $12–$25.

NATIONAL CHORALE SOLOISTS, Martin Josman director. Purcell's *Ode on Saint Cecilia's Day*; Handel's *Ode to Queen Anne*. Merkin Concert Hall at 8. $12.

EARL WILD, pianist. "Liszt the Virtuoso. Carnegie Hall at 8. $10–$17.50.

ROBERT MANN, violinist/**STEPHEN HOUGH,** pianist. Beethoven Sonatas No. 6, No. 3, No. 10. 92nd Street Y at 8. $12.50.

STEVEN MAYER, pianist. Works of Ives, Liszt, Stravinsky, Art Tatum. Carnegie Recital Hall at 8. $8.50.

TOSHIYA ETO, violinist, with pianist Vladimir Sokoloff. In memory of Efrem Zimbalist, music by Pugnani, Beethoven, Zimbalist. Alice Tully Hall at 8. $10.

A HARLEM REVUE, with the Pazant Bros., the Fine Browns, Joe Walker, Frank Dell. Symphony Space at 7:30. $7.

JASON HWANG, violinist-composer, others, in "Gestures for an Offering." Alternative Museum, 17 White St. (966-4444), at 8. $5.

DIANA SMITH, violinist/**KENNETH DE CARLO,** trumpeter, with pianist David Abbott. Works by Handel, Bolling, Franck. Faculty recital, Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

VALERIE NARANJO PERCUSSION QUARTET—African and Afro-American music. Taller Latinoamericano, 27 W. 21st St. (255-7155), at 8:15 and 9:30. $5.

MANHATTAN SCHOOL OF MUSIC—Borden Auditorium at 8: saxophonist Anders Paulsson, guitarist Celia Linde, pianists Eric Karlberg and Boko Suzuki, soprano Elisabeth Ghitescu, the Manhattan School Big Band, others . . . Hubbard Recital Hall at 8: pianist Mark Pakman, a faculty recital; works by Beethoven, Liszt, Scriabin, Rachmaninoff Broadway and 122nd St. (749-2802). Both free.

DENMAN MARONEY, composer-pianist, with vocalist Shelly Hirsch, guitarist-percussionist David Simons. Roulette, 228 W. Broadway (219-8242), at 9. $5.

DIANE YOMTOV, soprano. Federal Hall, 26 Wall St., at 12:30. Free.

TERRY WALDO, stride pianist. Jazz at St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

CAROLLE ANN MOCHERNVIC, pianist. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

JAMES R. LAWSON, carillonneur. Music for the birthday of William "Buffalo Bill" Cody. Riverside Church, the Drive at 122nd St., at noon. Free.

ZENSKA PESNA—Bulgarian and other Eastern European music. Eagle Tavern, 355 W. 14th St. (924-0275), at 8 and 10. $5.

THE FANTASTIC UNIQUES OF ALABAMA—Port Authority Bus Terminal, 42nd St. and Eighth Ave., north wing main floor, at 4:30. Free.

KIMATI DINIZULU—George Washington Bridge Bus Station, Broadway and 178th St., at 4:30. Free.

Thursday, February 27

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Kathleen Battle, mezzo-soprano Florence Quivar, tenor David Rendall, tenor Peter Schreier, bass-baritone Peter Wimberger, bass-baritone James Morris; New York Choral Artists, Brooklyn Boys Chorus. Bach's *St. Matthew Passion.* Avery Fisher Hall at 8. $6–$30. Note: open rehearsal Thurs. only, at 9:45 a.m.; $3.

MARILYN HORNE, mezzo-soprano, with pianist Martin Katz. Songs by Vivaldi, Handel, Mahler, Nin, Rossini, Arditi, others. Carnegie Hall at 8. $13–$22.50.

CON SPIRITO WOODWIND QUINTET—Music by Ligeti, Danzi, Barber, Faye-Ellen Silverman (world premiere). Merkin Concert Hall at 8. $7.50.

ANNIE FISCHER, pianist. Mozart's Sonata, K. 310; Beethoven's Sonata, Op. 110; Schumann's Sonata No. 1. Metropolitan Museum at 8. $10.

WINDS OF PARNASSUS, Anthony Korf conductor. Maurice Wright's Chamber Symphony (world premiere); Mozart's Serenade, K. 375; Strauss's Sonatina No. 1. Alice Tully Hall at 8. $10.

ANTONIO DOMINGUEZ, guitarist. Albeniz, Granados, Villa-Lobos, others. Carnegie Recital Hall at 8. $6.

THOM GAMBINO & UMANO FOUNDATION/ORCHESTRA—Jazz Center, 380 Lafayette (505-5660), at 8. $6.

BRANDON ROSS, guitarist. Roulette, 228 W. Broadway (219-8242), at 9. $5.

YVAR MIKHASHOFF, pianist. "88 Tangos" (N.Y. premiere), a production with music (24 tangos each night), dance, film. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

RUTH WATERMAN, violinist/**MARIAN HAHN,** pianist. Bach's Sonatas in F and f. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

GORDON TURK, organist. Bach, Reger, Messiaen, Guillou. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

NIGHTINGALE BAMFORD CHOIR—Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

BARGEMUSIC—Clarinetist Stanley Drucker, pianist David Oei, violist Steven Tenenbom. Music by Bruch, Schumann, Stravinsky, Mozart. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10.

MICHAEL ROGERS, pianist. Faculty recital, Brooklyn College Levenson Theater, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

Friday, February 28

GEWANDHAUS ORCHESTRA OF LEIPZIG, Kurt Masur conductor; soprano Elisabeth Soderstrom, bass-baritone Theo Adam; the Westminster Choir. Brahms's *German Requiem.* Avery Fisher Hall at 8. $12–$25.

NEW YORK PHILHARMONIC—See 2/27. At 2.

DANIEL BARENBOIM, pianist. Beethoven's Sonatas Nos. 13, 7, 27, 21 "Waldstein." Carnegie Hall at 8. $10–$17.50.

LILY AFSHAR, guitarist; Aranujez Guitar Strings. Sor, Ponce, Bach, others. Carnegie Recital Hall at 8. $8.

BOBBY SANABRIA & ASCENSION, with Claudio Roditi. Latin jazz. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

GALIMIR STRING QUARTET—Beethoven, Haydn, Schoenberg. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

MANHATTAN PHILHARMONIA, David Gilbert conductor; pianist Leonid Kuzmin. Stravinsky, Tchaikovsky, Prokofiev. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

AD HOC SCARLATTI SINGERS, Harry Huff conductor; organist Louise Basbas. D. Scarlatti's *Stabat Mater*. Calvary Episcopal Church, Park Ave. South at 21st St., at 11 p.m. $6.

SIMON SHAHEEN & THE NEAR EASTERN ENSEMBLE—Arabic music. NYU Catholic Center, 58 Washington Square South (362-3366), at 8. $10.

MICHELE ROSEWOMAN & QUINTESSENCE—Jazz. Cooper Union, Third Ave. and 7th St. (254-6374), at 8. Free.

YVAR MIKHASHOFF—See 2/27.

PERRY ROBINSON QUARTET—Jazz. New York Open Center, 83 Spring (219-2527), at 7:30 and 9:30. $8.

ERNEST PAPAVASILION, violinist. Lincoln Center Library at 4. Free.

JUILLIARD STUDENTS—Alice Tully Hall at 8. Free.

SYRINX—Music for flute, piano, cello by Martinu, Casella, Damase, Rorem. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

KENNY DAVERN, clarinetist. Jazz at Noon, a lunch-hour jam session. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

TIYE GIRAUD, singer-percussionist. BACA downtown, 111 Willoughby St. (718-596-2222), at 8. $5.

Saturday, March 1

Y CHAMBER SYMPHONY GOES BAROQUE, Gerard Schwarz conductor; countertenor Paul Esswood. Pergolesi's Concertino in E-flat; C.P.E. Bach's Sinfonia No. 3; J.S. Bach's Cantata No. 54; Vivaldi's *Stabat Mater*; J.C. Bach's *Lamento.* 92nd Street Y at 8. $12.50–$17.50. $6–$18.

NEW YORK PHILHARMONIC—See 2/27.

NEW YORK CHORAL SOCIETY/PETE SEEGER, Robert DeCormier conductor; with contralto Pamela Smith, chorus, and percussion instruments. Program includes spirituals, a Mass in Congolese style, and several special arrangements. Carnegie Hall at 8. $6–$20.

TROPICAL NIGHTS, salsa music and songs, with Celia Cruz and the Tito Puente Orchestra. Radio City Music Hall at 8. $17.50–$22.50.

CONTINUUM IS 20!—Anniversary concert, with premieres of works written for the group, by Armer, Rovics, Sierra, Schwartz; music by Cage, Denisov, Fine, Moss. Alice Tully Hall at 8. $7, $10.

LAURENCE DREYFUS, viola da gamba. Bach, Hume, Forqueray, Marais. Merkin Concert Hall at 8. $8.

METROPOLITAN SINGERS/THE GREEK CHORAL SOCIETY,

Dino Anagnost conductor. Handel's oratorio *Theodora.* Cathedral of the Holy Trinity, 319 E. 74th St. (757-5496), at 8. $10–$25.

ALDONA KEPALAITE, pianist. Works of Chopin. Carnegie Recital Hall at 5:30. $7.

GERALD HAMILTON, bass, with flutist Tiberio Nascimento. Carnegie Recital Hall at 2. Sold out.

GUARNERI STRING QUARTET—Mendelssohn's Quartet in E-flat, Op. 44, No. 3; Beethoven's *Serenade* for String Trio, Op. 8; Dvorak's Quartet in e, Op. 59, No. 2. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2 at door, if available.

LOCKENHAUS FESTIVAL PROGRAM—Violinists Lukas Hagen, Annette Bik; violist Veronika Hagen, cellist Clemens Hagen, clarinetist Eduard Brunner. Works by Haydn, Berio, Isang Yun, Janacek, Mozart. Metropolitan Museum at 8. $12.

HARVARD-RADCLIFFE COLLEGIUM MUSICUM—Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

GEORGE COLEMAN QUARTET—Jazz Center, 380 Lafayette St. (505-5660), at 9:30 and 11. $10.

LESBIAN AND GAY BIG APPLE CORPS SYMPHONIC BAND, Sam Gindin and Nan Barrett conductors; Big Apple Corps Swing Band, vocalists Chuck "C.T." Thompson and Carol MacDonald, pianist James Adler, and the Trockadero Gloxinia Ballet Company. Fashion Institute of Technology, 227 W. 27th St. (869-3478), at 8. $10–$35 in advance, $12 and $18 at the door.

ELIZABETH PANZER, harpist/**KATHLEEN NESTER,** flutist. Works by Persichetti, Bracali, Martino, Chou Wen Chung, Chambers, Kaminsky. Danse Mirage Theater, 153 Mercer St. (662-8127), at 8. $6.

A CAPPELLA SACRED & SECULAR: Gospel and Doo-wop, with the Badgett Sisters & New Emage. "Voices of the Americas," at Washington Square Church, 135 W. 4th St. (362-3366), at 8. $10.

ART BLAKEY JR./JANN PARKER *and the Metropolitan* All Stars. A tribute to Sarah Vaughan. Donnell Library Center, 20 W. 53rd St. (621-0618), at 2:30. Free.

KEN SIMON QUARTET—New-time jazz. Vanderbilt YMCA, 224 E. 47th St. (755-2410), at 7:30. $5.

YVAR MIKHASHOFF—See 2/27.

MANNES PREPARATORY DIVISION ORCHESTRA, with violinists Kyung-Ah Kim, Yeong-Jin Cho. Bach, Haydn, Faure, Gounod. Mannes College of Music, 150 W. 85th St. (580-0210), at 5:30. Free.

MARCELLA CALABI, soprano/**ALFRED RIZZO,** Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

JAMES R. LAWSON, carillonneur. Music from Wales, for St. David's Day. Riverside Church, the Drive at 122nd St., at noon. Free.

ANDREW GORDON, pianist. Beethoven, Scriabin, Ginastera. Camilleri Pianos, 121 W. 19th St., at 5. Free.

MEL TORME/JACK JONES—Lehman College Center, Bedford Park Blvd. West, Bronx, at 8. $11–$15.

MICHEL PETRUCCIANI, *jazz pianist*/**ELIOT ZIGMUND,** drummer, with others. St. J.M.E. Community Center, 7th St. between Sixth and Seventh Aves., Brooklyn, at 8:30. Benefit for Park Slope Parents' Slate. $10.

Sunday, March 2

AMERICAN SYMPHONY ORCHESTRA, conducted by Yakov Kreizberg, winner of the 1986 Leopold Stokowski Prize; clarinetist Charles Neidich. Mozart Clarinet Concerto, other works to be announced. Carnegie Hall at 3. $6–$18.50.

AVERY FISHER ARTIST CONCERT—Tenth-anniversary program, with former prize recipients: pianists Emanuel Ax, Richard Goode, Horacio Gutierrez, Murray Perahia; cellists Lynn Harrell, Yo-Yo Ma; violinist Elmar Oliveira. Schumann, Rachmaninoff, Beethoven. Avery Fisher Hall at 3. $10–$30.

ACADEMY OF ANCIENT MUSIC, Christopher Hogwood director; clarinetist Antony Pay, flutist Lisa Beznosiuk. Mozart's Symphony in G, K. 129, Clarinet Concerto in A, K. 622, and Andante in C, K. 315; Haydn's Symphony No. 45, "Farewell." Avery Fisher Hall at 7:30. $10–$20.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; countertenor Paul Esswood. "The Magic of Music," aimed at family audiences. Works by Pergolesi, Bach, J.C. Bach, Vivaldi. 92nd Street Y at 3. $11–$15.

NEW YORK SYMPHONIC ENSEMBLE, Mamoru Takahara conductor; noh-flutist Akira Nakatani, violinist Anna Pelekh, violist Matitahu Braun. Pachelbel's *Canon*; Bach's Suite No. 3; Izumi's Concerto for noh-flute and Chamber Orchestra (world premiere); Izumi's *Rhapsody of the 1980s* (world premiere); Mozart's *Sinfonia Concertante*, K. 364. Tully Hall at 8. $8–$15.

KEN NODA, pianist. Works of Mozart, Schubert, Schumann. Alice Tully Hall at 3. $8.

RAPHAELLA SMITS, guitarist (N.Y. debut). Music for the 8-string guitar by Dowland, Bach, Coste, Martin, Brouwer, Falla, Sor. Merkin Concert Hall at 8. $8.

RIMMA SUSHANSKAYA, violinist, with pianist Elena Ivanina, guitarist Herbert Levine. Works by Bach and Paganini. Merkin Concert Hall at 3. $12.

JONATHAN RETZLAFF, baritone (N.Y. debut), with pianist Lois McLeod. Songs by Faure, Debussy, Ravel, Poulenc. Carnegie Recital Hall at 8:30. $6.

EROICA BRASS (N.Y. debut). Music by Renwick, Susato, Bach, Fuchs (world premiere), Karpman (world premiere), others. Carnegie Recital Hall at 5:30. $8.

PETER SCHREIER, tenor. Schubert's *Die Winterreise.* Metropolitan Museum at 8. $10.

JUBILEE, the 1935 Broadway musical by Cole Porter and Moss Hart, in a semi-staged concert version by the New Amsterdam Theatre Co. With Paula Laurence, John Remme, Alyson Reed, Carol Shelley, Reed Jones, Rebecca Luker, Roderick Cook. Town Hall at 4, also Mon. at 8. $14, $20.

NORTH/SOUTH CONSONANCE—Works by Sherwood Shaffer (premiere), Stephen Hartke (N.Y. premiere), Harold Blumenfield (N.Y. premiere), Lifchitz, Cherney, Putnam. Christ and St. Stephen's Church, 120 W. 69th St. (662-1324), at 3. $6.

HOUSTON PEARSON, ETTA JONES, JAMES MOODY QUINTET—Jazz at the Apollo Theater, 253 W. 125th St. (749-5838), at 5. $5–$15.

METROPOLITAN BRASS ENSEMBLE—Josquin, Gabrieli, Frescobaldi, Couperin, Lully, Nelhybel. St. Bartholomew's, Park Ave. and 50th St., at 4. $5.

POMERIUM MUSICES, Alexander Blachly director. Music from the 13th-century school of Notre Dame, and by Josquin. Corpus Christi, 121st St. east of Broadway, at 3. $8.

RACHEL RASHBU, TAMARA BLOC, AMY HERSH—"Mosaic": Yiddish, Ladino, Hebrew folk songs. Brookdale Center, 1 W. 4th St., at 3. Free.

PUERTO RICO: ENCANTO Y CANCION—Music from the 19th and 20th centuries. Repertorio Espanol, 138 E. 27th St. (889-2850), at 7. $16.

CHIYOKO NISHIOKA, pianist. Museum of the City of New York, Fifth and 103rd, at 2:30. Free.

SHARON LEVIN, flutist/**KAREN STERN,** harpist. Faure, Persichetti, others. JASA, 40 W. 68th St., at 2. $1.

JAMES CHRISTENSEN, organist. Congregation Emanu-El of the City of New York, Fifth Ave. and 65th St., at 2:30. Free.

YVAR MIKHASHOFF—See 2/27. Today at 3.

FLORILEGIUM CHAMBER CHOIR AND BAROQUE ORCHESTRA, JoAnn Rice conductor; the New York Cornet and Sacbut Ensemble, and soloists. Monteverdi's *Vespro Della Beata Vergine.* Gustavus Adolphus Lutheran Church, 155 E. 22nd St. (677-1949), at 5:30. $8.

CATHERINE MALFITANO, soprano. French, German, Spanish, and American art songs. Brooklyn College Center, Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 2. $8–$17.

GABRIEL MORALES, cellist. Beethoven, Chopin, Poulenc, Falla. Wave Hill, 252nd St. and Independence Ave., Bronx (549-3200), at 3. $8.

BARGEMUSIC—See 2/27. Today at 4.

SELMA EPSTEIN, pianist. Chamber music. Brooklyn Museum, Eastern Pkwy., at 1:30. Free.

IBIS, a six-woman band. Celebrate Brooklyn: Women in the Arts. Prospect Park Picnic House, P.P.W. and Fifth St., Brooklyn, at 3. $5.

Monday, March 3

YALE SYMPHONY ORCHESTRA, Leif Bjaland conductor; soprano Dawn Upshaw. Hindemith, Busoni, Schreker, Shostakovich. Carnegie Hall at 8. $6–$12.

WILLIAM MOERSCH, marimba, others. Works of Andrew Thomas (premiere), Bennett, Reich, Noda, others. Merkin Concert Hall at 8. $8.

DEBORAH KIEFFER, mezzo-soprano, with pianist Francis Conlon. Poulenc, Hoyt (premieres). Carnegie Recital Hall at 8. $8.

QUINTET OF THE AMERICAS—Nobre, Villa Lobos (both N.Y. premieres), Crawford-Seeger, Cordero, Stra-

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vinsky. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 7:30. $8.

RANSOM SHERMAN, ELAINE COMPARONE, ELMAR OLIVEIRA, others. Memorial concert for violinist Evan Paris. Works of Bach, Mozart, Mendelssohn, Linda Bouchard (premiere). St. Michael's Church, Amsterdam Ave. and 99th St., at 7:30. Benefit for Gay Men's Health Crisis; door contribution.

JUBILEE—See 3/2. Tonight at 8.

PATRICIA WOODARD, soprano/**OKSANA PROTENIC,** pianist. Fine, Purcell, Bernstein, Copland. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

TERRY EDER, pianist. Works by Beethoven, Bartok, Ravel, Brahms. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

CHAMBER MUSIC FOR PERCUSSION ENSEMBLE, Morris Lang director. Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves., at 8. Free.

Tuesday, March 4

ORATORIO SOCIETY OF NEW YORK, Lyndon Woodside conductor. Mozart's *Regina Coeli*, K. 127, and *Sollenes de Confessore*, K. 339; Britten's *Rejoice in the Lamb*; Copland's *Old American Songs.* Carnegie Hall at 8. $8–$20.

NEW YORK PHILHARMONIC—See 2/27. Tonight at 7:30.

LARS ROOS, pianist. Works by Beethoven, Schubert, Alfven, Brahms. Merkin Concert Hall at 8. $10.

PIA SEBASTIANI, pianist. Bach-Busoni, Debussy, Schumann, Ginastera. 92nd Street Y at 8. $8–$12.

MARGARET POYNER , soprano (N.Y. debut), with pianist Steven Blier. Schubert, Purcell, Faure, Britten, Hoiby (world premiere). Carnegie Recital Hall at 8. $7.

CHINESE OPERA—Fully staged performance, with Li-Bao Chun and a cast of 45, with orchestra. Alice Tully Hall at 7:30. Benefit, Chinese-American Arts Council: $5–$20; patrons, $25 (431-9740).

CECILIA ANGELL, mezzo-soprano/**BARRY FARBER,** pianist.Vivaldi, Turina, Obradors, Schumann. Trinity Church, Broadway at Wall St., at 12:45. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. 2/24 at 8, Verdi's *Simon Boccanegra*, Chung conducting; Tomowa-Sintow, Milnes, V. Moldoveanu, Plishka, Clark. 2/25 at 8: Zandonai's *Francesca da Rimini*, Santi conducting; Scotto, Mauro, MacNeil, Hartman. 2/26 at 8: Handel's *Samson*, Rudel conducting; Mitchell, Te Kanawa, Sandra Walker, Vickers, Macurdy, Plishka. 2/27 at 8: *Simon Boccanegra*; same as 2/24, except Kavrakos for Plishka. 2/28 at 8: Verdi's *Falstaff*, Levine conducting; Blegen, Neblett, Boozer, Cossotto, Taddei, Ahlstedt, Monk. 3/1 at 2: *Samson*; same as 2/26 (broadcast, WQXR). 3/1 at 8: *Francesca da Rimini*; same as 2/25. 3/3 at 8: *Falstaff*; same as 2/28. 3/4 at 8: *Boccanegra*; same as 2/24, except Kavrakos for Plishka, Courtney for Clark.

Other

BRIGADOON, by Lerner and Loewe. The New York City Opera in a five-week winter season, 2/28–3/30. See Theater listings, page 148, for details.

THE STONE GUEST, by Dargomyzhsky, based on the Pushkin work. Sung in English, by the Chamber Opera Theatre of New York, Vladimir Kin conducting; directed by Thaddeus Motyka. Marymount Manhattan Theater, 221 E. 71st St. (496-0806). 2/25 at 7:30; 2/28, 3/5, 7 at 8; 3/2, 9 at 4. $15–$20, except 2/25, a benefit with reception, at $150.

LIGHT OPERA OF MANHATTAN—Romberg's *The Desert Song*, 2/26–4/6. The company's new home (welcome back!): Cherry Lane Theater, 38 Commerce St. (989-2020), west of Seventh Ave. Wed. at 2, Wed.–Sat. at 8; Sat. and Sun. at 3:30. $17.50 (Wed. and Thurs.); $20 (weekends); seniors, children under 12, $12.

MIREILLE, by Charles Gounod. Juilliard American Opera Center, Juilliard Theater, 155 W. 65th St. (874-7515, 0465). 2/25 at 8. $7, $10.

LUCIA DI LAMMERMOOR, by Donizetti. Amato Opera, 319 Bowery (228-8200). 3/1, 7, 8, 15, 22, 23 at 7:30; 3/2, 16 at 2:30. $10. Seniors and children $8.

DIE FLEDERMAUS, by Johann Strauss. Sung in English, by Regina Opera Theatre, Alejandro Guzman conductor. Regina Hall, Twelfth Ave. and 65th St. (718-232-3555), Brooklyn. 3/1, 8 at 8; 3/2, 9 at 4. $7.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 3/1 at 8. $16.

DANCE

Jose Limon Dance Company

JOYCE THEATER—February 25–March 9. Tickets $17. Program A: Untitled new work by Susanne Lincke, *Recueil, Dances for Isadora, There Is a Time*—2/25 at 7:30, 2/27, 3/6 at 8. Program B: *El Ultimo Canto, Break, Solo, Poeme Danse, The Moor's Pavane*—2/26, 3/8 at 8; 3/2 at 7:30. Program C—*Heart to Heart, Rooms, The Moor's Pavane*—3/4, 5, 7 at 8; 3/9 at 2. Program D, Tribute to Lucas Hoving: *There Is a Time, Icarus, Growing Up in Public, The Moor's Pavane*—2/28 at 8 (a benefit gala (407-1690). Program E: New Lincke work, *Icarus, Dances for Isadora, There Is a Time*—3/1 at 8. Program F: New Lincke work, *Recueil, Icarus, There Is a Time*—3/2 at 2. Program G: *El Ultimo Canto, Break, Solo, Poeme Danse, There Is a Time*— 3/9 at 7:30.

Jennifer Muller/The Works

CITY CENTER THEATER—February 25–March 2. Tickets $18–$27. Two programs: World premiere of "Darkness and Light"—2/25 at 7:30, 2/27, 3/1 at 8, 3/2 at 3. A Tribute to Burt Alcantara: "Beach," Act I; "Speeds;" "Solo: for Burt"—2/26, 28 at 8, 3/1 at 2.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Darrell Barnett and Co.** (N.Y. debut). 2/26, 28 at 8; 3/2 at 2... **Serena Dance Theater,** in "Visions of Salome." 2/27, 3/1, 2 at 8.

Other

BUCKET DANCE THEATRE—Garth Fagan's company in five works. Queens College Colden Center, L.I.E. and Kissena Blvd.(718-793-8080). 3/1 at 8:30. $8–$11.

CHOREOGRAPHERS' CLUB—Two different programs. Cubiculo Theater, 414 W. 51st St. 2/25, 26 at 8. $7.

DANCEMOBILE INDOORS—2/27, "Sandman Sims"—Live: The Tap Tradition/Film: No Maps on My Taps; $7. 2/28, Mafata/Olatunji Dancers, Singers, and Drums of Passion; $7. 3/1, Gambia National Cultural Theatre; $10. 3/2, Rod Rodgers Dance Co. and Forces of Nature; $7, $10. Symphony Space at 7:30.

ERIC BARSNESS & DANCERS—Premieres of "The Seven Deadly Sins" and "Holiday in Peru." St. Mark's Church Danspace, Second Ave. and 10th St. (924-0077). 2/27, 28, 3/1, 2 at 8. $7.

GEULAH ABRAHAMS DANCEWORKS IN CONCERT—A new company. Cunningham Studio, 463 West St. (924-0077). 2/27, 28, 3/1 at 9. $7.

INTERNATIONAL AFRIKAN-AMERICAN BALLET—Port Authority Terminal, Eighth Ave. and 42nd St., North Wing main floor. 2/27 at 4:30. Free.

LEHMAN CENTER, Lehman College, Bedford Park Blvd. West, Bronx (960-8833). 2/26 at 4, Joan Miller's Dance Players; free. 2/27 at 8, National Dance Co. of Senegal; $10–$14.

MANHATTAN DANCE-THEATER—YWCA Theater, Lexington Ave. at 53rd St. 2/24 at 8. $7.

THE MEDICIS HELD HOSTAGE, a "dance opera" by Richard S. Bach, with music "from Wagner to the Eurythmics." La Mama, E.T.C., 74A E. 4th St. (475-7710). 1/27–3/2 at 7:30. $8.

MICKEY MCLAUGHLIN/DAVID DORFMAN DANCE—Premieres of new works by each, other pieces. Just Above Midtown, 503 Broadway at Broome St. (825-1403). 2/27–3/2 at 8. $7.

NEW YORK ETHNIC DANCE FESTIVAL—Ibrahim Farrah Near East Dancers, Maria Alba Flamencos, Belly Dance Ballet. Carnegie Hall, 3/2 at 8. $13.50–$17.50.

PAULA MANN AND DANCERS—Three premieres. Middle Collegiate Church, 50 E. 7th St. (228-8108). 2/27–3/2 at 8. $7.

SALLY SILVERS, with musicians Charles K. Noyes and Leo Smith. Roulette, 228 W. Broadway (219-8242). 2/28 at 9. $5.

OTHER EVENTS

THOUGHTS ON WORDS—AND WORDS ABOUT THOUGHTS—in some lectures, readings, and gatherings we can all learn from. 2/27 at 6, **Marymount Manhattan College** winds up its Black History Month calendar with a closing ceremony that opens with readings, music, and dance by students. Following will be "Education, Reality, and the Marketplace," a forum with tennis star Arthur Ashe, Manhattan Borough President David Dinkins, and the Rev. Calvin Butts of the Abyssinian Church. The program is free, at 221 E. 71st St. (517-0400) . . . **For the Love of Language** is a conference at Lehman College in the Bronx, 3/1, 9–4. $10 to register at the door, and you'll hear professional educators, writers, and others speak about literature, the teaching of writing, critical thinking, and more (960-8766) . . . Icelandic glass artisan **Brynhildur Thorgeirsdottir** will speak about her work 3/1 at 9, at the New York Experimental Glass Workshop Gallery, 142 Mulberry St. (966-1808). There'll also be music and a showing of slides of the Icelandic landscape.

NOTES FROM NATURE, and welcome signs of spring—who cares if we're a bit premature? **Herb gardening,** an indoor-outdoor program at Clay Pit Ponds State Park Preserve, S.I. (718-967-1976), will focus on preparing and maintaining these bits of greenery. Date is 3/2, 1–3; free, but you must pre-register . . . How did this get in here? **Stormy Weather: Winter Weather Forecasting,** 3/2 at 2, will be the Urban Park Rangers Central Park program at the Dairy, 65th St. west of the Zoo; free . . . A field trip by the **American Littoral Society** (201-291-0055) will take in "The Ecology of Long Island Marshes and Beaches," 3/1 at 10 a.m. Naturalist Peter Warny will guide his group to SUNY's laboratory in Suffolk County and on a walk around Flax Pond and on the beach. He will meet the L.I.R.R. train that gets out to Stony Brook at around 10 . . . It's the final week for the noon-hour series of **horticultural doings at the Crystal Pavilion,** 805 Third Ave. between 49th and 50th Sts. Remaining talk-demonstrations, all at 12:30: 2/25, Japanese flower arranging; 2/27, water gardening; 3/4, supermarket botany; 3/6, a salute to spring (we like this one best) . . . **Keep Your Houseplants Happy** is Ralph Snodsmith's subject at the Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433), 3/2 at 2:30; free.

A TRIBUTE TO SPENCER TRACY is a starry evening that includes the world premiere of a film on the man who appears on more "most admired performer" lists—of both colleagues and moviegoers—than almost anyone else in film history. 3/3 is the night, at the Majestic Theater, and among those on stage to talk about their own memories of Tracy will be Katharine Hepburn, Stanley Kramer and Sidney Poitier (both worked with the stars on their last film as a team, *Guess Who's Coming to Dinner*), Jason Robards, Frank Sinatra, and Robert Wagner, who will host the program. It's all a fund-raiser for the American Academy of Dramatic Arts' establishment of the Spencer Tracy Fund for Student Scholarships; Tracy graduated from the Academy in 1923, and other alumni include Colleen Dewhurst, Pat O'Brien, Robards, Rosalind Russell, Robert Redford, and Edward G. Robinson. The first half of the program, written by Betty Comden and Adolph Green, staged by Donald Saddler, and produced by Inez S. Weinstein, will be followed by the premiere of a WNET–MGM Television documentary, **The Spencer Tracy Legacy: A Tribute by Katharine Hepburn.** The actor's daughter, Susie Tracy, will accept the AADA Lifetime Achievement Award being given in recognition of Tracy's contributions as a performer. Remaining tickets, $300 and $500, include a reception or dinner (614-0400).

REVELS AND THEIR CAUSES also on the week's calendar: **Madre, a project of the Women's Peace Network,** will benefit from a party and an eclectic auction, 3/3 at 8, at the Victoria Munroe Gallery, 415 W. Broadway in SoHo. On the block will be art works by the De Koonings, Jim Dine, Marisol, Kurt Vonnegut, Mary Frank, and more; signed first editions by E.L. Doctorow and Grace Paley; antique Nicaraguan jewelry, dinners for two at popular restaurants, a studio sitting for a portrait by Arthur Elgort, a Karl Lagerfeld ensemble, and such. Tickets are $50 (777-6470), and to view the items ahead of time, phone the gallery (226-0040). Proceeds will help Madre with its current efforts in support of women's health care in Nicaragua . . . **The Best Medicine,** an evening of music and comedy 2/27, will help St. Bartholomew's Church and its Community Ministry's shelter program for the homeless. There'll be two performances by the St. Bart's Playhouse folks, at 7:30 and 10 p.m., at the church, Park Ave. and 50th St. (751-1616); you'll see and hear Jim Fyfe, Helen Baldassare, Vocal Ease, New School comic newcomers Susan Adamo and David Baumbach, and a preview of St. Bart's upcoming *The Sound of Music.* $8 . . . A combined fund-raiser and birthday party will take over the Jazz Center of New York 3/2 at 8, to benefit the **Universal Jazz Coalition.** Cobi Norita, the Coalition founder and director, is turning 60, and lots of musicians and other celebrities and party people will turn out to entertain you and one another.Champagne and a birthday cake, too, and video-taping of guests, and all to help the Coalition in its presentation of jazz concerts. $25, at 380 Lafayette St. (505-5660).

A TRIO OF VARIED ENTERTAINMENTS—Veteran actor **Pat Hingle** will take on one of Spencer Tracy's old film-biography roles, inventor Thomas Edison, when he appears at Lehman Center for the Performing Arts 3/2 at 2 in **Reflections of a Genius,** tracing the high points of a long life of scientific discovery. Tickets, $10–$15 (960-8833) . . . The **Pekingese** has long been one of the favored breeds in the dog-lovers' world, and 3/2, 10–6, you can see the aristocratic champions out in force, at the Pekingese Club of America's 75th Winter Specialty Show. It's at the Skyline Motor Inn, Tenth Ave. between 49th and 50th Sts., and admission is $3 . . . Oh, nostalgia! Brooklyn Dodger fans were/are fans like no others, and the **Brooklyn Dodger Hall of Fame** knows it. 2/24–28, its collection of memorabilia will be open to view at 125 Montague St., the Brooklyn Union Gas Co. Hours are 9–5, and noon–2 Gene Hermanski (Tues.) and Cal Abrams (Wed.) will hold autographing open house.

HAYDEN PLANETARIUM, at the American Museum of Natural History, C.P.W. at 81st St. (873-1300). Sky Show, through 3/3, a double bill: "Halley's Comet: Once in a Lifetime," narrated by William Shatner, and "Hayden: The Golden Years," celebrating the Planetarium's 50th anniversary, with Charlton Heston as narrator. Weekdays at 1:30 and 3:30, weekends hourly from 1 to 5, also at 11 a.m. Sat. $3.75; children to 12, $2.

NEW YORK EXPERIENCE—Multi-screen and multi-media montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave., between 48th and 49th Sts. (869-0345). Mon.–Thu. 11–7; Fri., Sat. 11–8; Sun. noon–8. $4.50; under 12, $2.75.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.–Thu. 11 a.m.–6 p.m.; Fri., Sat. to 8. $3.75; under 12, $2.50.

TOURS

CARNEGIE HALL, with Cooper-Hewitt Museum (860-6868). 2/26, 1–4; a behind-the-scenes look, including the studio floor, and a historical perspective on the coming restoration of the concert hall; day ends with high tea at the Plaza. $50.

MIDTOWN WEST SIDE—An "I Love New York" walk with Adventure on a Shoestring (265-2663). Visits to the city's most expensively built hotel, the Jacob Javits Convention Center, and an Off Off Broadway personality. 3/2 at 3, meet on S.W. corner of Broadway and 47th St.; $5.

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Must reserve for all. 2/27, 10–3, **Inside Wall Street,** a walking tour of the Federal Reserve Bank, the Commodities Exchange, New York Stock Exchange, with Marvin Gelfand; $10. All these 3/2: **Illustrious Women,** 1–3; a visit with singer Ronnie Gilbert at La Mama; $10 . . . **Behind the Scenes,** 1–3; a visit with Zephryn Conte to her J & J Recording Studio; $10 . . . **Artists Hospitality,** Chelsea and Park Ave. So. studios of Lilian Baral, Eugene Hunter, Olga Sheirr, Elizabeth Street; $13

SOUTH STREET SEAPORT MUSEUM—New: Statue of Liberty Update Excursions, aboard the sidewheeler *Andrew Fletcher*, Sat. in March, at 10 a.m. $10, children $5. Also: Three guided tours: a basic Museum tour, a behind-the-scenes tour of the restoration on the tall ship *Wavertree*, and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2 (669-9400). Also documentary films and gallery talks.

GRAND CENTRAL TERMINAL—Tour of the building by the Municipal Art Society. Each Wed. at 12:30; meet at the Chemical Bank on the main concourse, under the Kodak sign. Free.

HUDSON RIVER: NEW HAMBURG TO POUGHKEEPSIE—With the Shorewalkers (663-2167). 3/2; phone 914-632-3684 for meeting instructions. $3, plus approximately $14 train fare.

URBAN PARK RANGERS—Walks and workshops, free unless noted; March schedules not available at press time. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

GREENWICH VILLAGE—"The Village Experience" is a personalized walk with Lili Pollatos, who talks about history, trends, architecture (334-8463). Daily except Sun. at 10 and 2. $10.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $55; reserve 24 hours ahead.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

SNUG HARBOR—Tours of this preservation project, from the Visitors Center. At 1000 Richmond Terrace, S.I. (718-448-2500). Sat. and Sun. at 2; free.

GREENWICH VILLAGE—*Two-hour walking tour with* emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

NATURE WALKS—**Clay Pit Ponds State Park Preserve,** S.I. (718-967-1976): Winter nature walk every Sun. through 3/16, at 11 a.m. Free . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Queens (718-229-4000):Wetland walks, Sun. at 1; $1. Woodland walks,Wed. at 10 a.m.through Feb.$1.

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walking itself. Call 718-204-1112 for schedule of country hikes. Also: 3/2, "eight easy miles" along the Croton Aqueduct, from Glenwood south through Tibbets Brook and Van Cortlandt Parks. Meet at 9 a.m., Grand Central Terminal information booth upper level. Free.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Some city walks, too.

SPORTS

USA/MOBIL INDOOR TRACK AND FIELD CHAMPIONSHIPS is at Madison Square Garden (564-4400) and features pole-vaulters Billy Olsen and Sergei Bubka, high-jumper Jimmy Howard, and sprinter Valerie Brisco-Hooks. 2/28 at 6:30. $9–$25.

PRO BASKETBALL—Knicks (Madison Square Garden; 564-4400): 3/4 at 7:30 vs. Washington. $8–$16 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.; 201-935-8888): 2/28 at 7:30 vs. San Antonio. $6–$17.

COLLEGE BASKETBALL (Madison Square Garden; 564-4400)—2/26 at 7: FDU vs. Marist; at 9:30: Syracuse vs. St. John's. $8–$12.50.

HOCKEY—Rangers (Madison Square Garden; 564-4400): 2/27 vs. Pittsburgh; 3/2 vs. Washington. All games at 7:30; $6–$19 . . . **Islanders** (Nassau Coliseum, Uniondale; 516-794-4100): 2/26 at 8:05 vs. Devils; 2/28 at 8:05 vs. Winnipeg; 3/1 at 7:05 vs. Minnesota. $16–$25 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 2/26 at 7:35 vs. Islanders; 3/2 at 5:05 vs. Winnipeg. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 3/1, Grey Lag Handicap; 3/2, the Toboggan Handicap; 3/3, the Swift.

STEPS (New York Road Runners Club; 860-4455)—3/1 at 9:30 a.m.: Peewee Run (one-quarter mile); at 10 (women start at 10:20): Five Mile Race; starts and finishes at 90th St. and Fifth Ave. Adults, $10; seniors and students, $6.

CHILDREN

THE MUPPET SHOW is at Madison Square Garden's Felt Forum (564-4400). 2/28 at 2:30 and 7:30; 3/1 at 11, 2:30, and 7:30; 3/2 at 1 and 4:30. $7.50, $9.50.

KIDS' FAIR will be held at Synod Hall of the Cathedral of St. John the Divine (110th St. and Amsterdam Ave.). Features games, balloons, door prizes, toys, finger foods, and, at 2, magician T. Emerson Kelley. 2/1, from 11 to 3. $1.

101 DALMATIANS will be shown at Loew's Sixplex (Broadway at 84th St.; 724-1908) to benefit Adventure Playground, CPW at 67th St. 3/1 at 10 a.m. $4.

PAPAGENO PUPPET THEATER presents "Cinderella" at the Brownstone School (128 W. 80th St.; 316-6812) every Sat. and Sun. through 3/2. $2.50.

PUPPETWORKS (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828) presents "Cinderella," performed by eighteenth-century hand-carved puppets. Sundays at 2, through 3/23. $3.50.

HARLEQUIN & COMPANY will be presented by On Stage Productions at Hartley House Theatre (413 W. 46th St.; 666-1716), through 3/22. Sat. at 1 and 3:30. Adults, $5; children, students, and seniors, $4.

THEATREWORKS/USA presents "When the Cookie Crumbles, You Can Still Pick Up the Pieces" at the Promenade Theatre (2162 Broadway, at 76th St.; 595-7500). 3/1 at 1, 3/2 at 12:30. $9, $12.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180 days, 249-8569 eves)—3/2 at 1: "Pinocchio"; at 2:30: "Cinderella." $3.95.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—2/28 and 3/1 at 11 and 1: "Balloons, Balloons, Balloons," presented by Grey Seal Puppets. $3.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.: 362-0634) and 12:30 at the Madison Ave. store (at 81st St.: 988-3404), every Sun. Free.

LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) will present a magic show. Sat. at 2, featuring Brian McGovern and Imam. $7.50 . . . "The King of the Entire World," a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, will be presented by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060) on Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . "Alfred the Dragon Solves Another Mystery" is presented by the **Children's Improv. Co.** (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195) every Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677) presents "Rumple Who?" Sat. and Sun. at 1, and "The Snow White Show" Sat. and Sun. at 3. $3 . . . At **Magic Towne House** (1026 Third Ave., between 60th and 61st Sts.; 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5 (must reserve; adults must be with a child) . . . **Little People's Theatre Company** (39 Grove St.; 765-9540) presents "Three Little Pigs" at 1:30 and "Hansel and Gretel" at 3, Sat. and Sun. through 3/30. $4.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)—Weekend activities include gallery talks, sketching, studio workshops, films, drawing classes. (Optional museum admission, but call for other fees.)

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—3/1 at 1: "Knightware"—make a helmet, decorate a shield . . . At the **Marionette Theatre** (988-9093)—"Aladdin"; Tue.–Fri, 10:30 a.m. and 12 noon, Sat., 12 noon and 3 (through 5/31). $2 . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird; Mon.–Fri, 10:30 a.m. and 12 noon, through 8/29. $1.50.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . 3/1–2: "Pizz Pizza Daddy-O"—games this weekend, with composer Lisa Garrison performing musical games of street idiom at 2 on both days. Hours: Wed.–Sun., 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.; 534-1672) presents "A Frog He Would A-Wooing," a collection of frog toys, literary frogs, frog folk art, which will run through 3/2/86 . . . 3/1 at 1:30: "Animal Crackers," performed by American Puppet Productions, featuring chipmunks, a turtle, and other critters in barnyard activities ($2.50). Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.) ($1). 2/23 at 2:30: "From Congo to Cool," by Richard Dixon ($3). Hours: 1–5, closed Mondays. Free museum admission.

NEW YORK PUBLIC LIBRARY—"Poetry Alive!" is a dramatic presentation of literature by four black American poets, with audience participation. 2/26 at 4, at the George Bruce branch (518 W.125th St.; 662-9727). Free .

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—2/27 at 3:15: "More Than Movies"; at 6: "Roots of Blues," a musical presentation by Akyuene Baako. 2/28 at 2: "The Front Page"—Write a newspaper. Hours: Mon., Wed., Fri., 2–5; Thu. (family night), 2–8; Sat., Sun., holidays, 10–5. Donation.

BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division; 718-638-5000, ext. 221)—Every Sat. and Sun. at 2: "What's Up?" a free gallery program that will introduce children to the collections . . . "Arty-Facts," a workshop that will explore art concepts through games (ext. 226). Hours: Mon.–Fri., 9:30–4:30. Adults, $2; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM (15 Beach St., S.I.; #1 bus from the ferry; 718-273-2060)—"Big Top Puppets," by Amy Trompetter, an ongoing exhibit of free-standing "circus puppets" that perform when activated by visitors. Weekends, 10–5. $2.

EXHIBITS—"The Ask Shagg Exhibit: Stop Fighting Like Cats and Dogs," 100 drawings that depict the solution to the question "How do you stop a dog and a cat from fighting?" The General Library and Museum of the Performing Arts (111 Amsterdam Ave., at Lincoln Center; 870-1633, 4). Through 2/28. Free.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Tues.–Sat. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. til 1 a.m. **(I)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St., 255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Mon.–Sat. 6–12:30, Sun. to 11:30. Private parties for 30–80. Ent. Fri.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

THOMAS STREET INN—8 Thomas St., off Broadway, 349-6350. Casual. Italian/American. Spcls: angel hair pesto, veal marsala, fillet of sole livornese. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–11. Private parties for 25–40. Closed Sat.–Sun. **(M)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLOS 'N CHARLIE—521 West St., bet. Horatio & Gansevoort Sts., 645-0770. Casual. Mexican. Spcls: oysters jalapenos, chicken Yucatan, pork maya. No res. D daily 6:30–midnight. **(I)** **No credit cards.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

KING STREET CAFE—213 Sixth Ave.,255-5731. Casual. New American. Spcls: blackened fish, chicken with pears and cider cream. L Tues.–Fri. 11:30–3. D Tues.–Sun. 5:30–11. Br Sun. 11:30–4. Closed Mon. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.–Fri. noon–3. D and after theater S daily 5:45–11:30. Br Sat. & Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LOTUS BLOSSOM—317 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** **AE, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sat. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.--midnight. **(I)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.–Thurs. noon–10:30, Fri.–Sat. to 11. Guitarist Thurs.–Sat. from 6. **(M)** **AE, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

MON PARIS—111 E. 29th St., 683-4255/684-9411. Dress opt. French. Spcls: bouillabaisse, duck a l'orange, sweetbreads with marron. Res. sug. L Mon–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br. Sat.–Sun. noon–4. D Mon.– Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual, American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese/Continental. Spcls: calamari & vegetables, grilled veal chop with shiitake mushroom sauce, chicken roulade with basil, spinach & mozzarella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.--Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PROVECHOS—21 W. 17th St., 255-2408. Casual. Caribbean. Spcls: stamp and go codfish fritters, roast suckling pig, conch stew. L Mon.–Fri. noon–3:30. D Mon.–Sat. 6–12:30. Closed Sun. **(M)** **AE, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St., 759-0590. Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thurs. & Fri. Closed Sun.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crabcakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Prix fixe L & D. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E).** **Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

NIGHT AND DAY—216 E. 49th St., 308-0808. Casual. American. Spcls: seafood, beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–midnight. Pianist Mon.–Fri. from 7–1 a.m. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon–11 p.m. **(M)** **AE, CB, DC.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. til 10:30. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, Japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Sat. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, fettuccine with stir-fried beef, flounder en papillote, rack of lamb, sushi bar. Res. sug. L Tues.–Sat. noon–4. D Tues.–Sat. 4–midnight. Parties for 300. Pianist. Closed Sun. & Mon. **(M)** **AE, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarpariello, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. 11:30–4. D daily 4–11:30. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. neç. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: sorbetto vario, grigliato misto, cappellini primavera. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–-Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scallopini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7–11, Sat.–Sun. to 11:30. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–7, Sun. from 4. "After 7": Mon.–Sat. 7–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.–Sat. 11 a.m.–4 a.m., Sun. 4 p.m.–4 a.m. Pianist nightly. **(I)** **AE, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

AUNTIE YUAN—1191a First Ave., bet. 64th–65th Sts., 744-4040. Dress opt. Taiwanese. Spcls: Peking duck, steamed Norwegian salmon in black-bean sauce, tasting dinner. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. noon–midnight. Private parties for 35. **(M)** **AE, DC.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.-Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.–Sat. 5–11. Closed Sun. **(M)** **AE.**

ESTIA GREEK—308 E. 86th St., 628-9100. Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tues.–Sun. 5–midnight. Greek music nightly. Closed Mon. **(M)** **AE, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued *spare ribs, lemon pepper chicken, potato skins.* Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

RED TULIP—439 E. 75th St., 734-4893/650-0537. Casual. Hungarian. Spcls: roast duck or chicken, veal paprika. Res. sug. D only Wed.–Sun. 6–midnight. Pianist Wed.–Sun. Private parties for 40. Closed Mon. & Tues. **(M)** **AE.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily

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SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sun.–Fri. 3–11:30, Sat. to 12:30. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

INDIA PALACE—502 Amsterdam Ave., at 85th St., 874-7668. Casual. Indian. Spcls: tandoori chicken, sag gosh, chicken tikka masala, beef korma. Res. sug. L daily noon–3. D daily 3–11. Parties for 40. **(I–M)** **AE, MC, V.**

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L daily noon–3. D daily 5:30–11. **(I)** **AE, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MEMPHIS—329 Columbus Ave., bet. 75th–76th Sts., 496-1840. Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs.,Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: roasted baby game hen in cream with tiny 'turned' vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.–midnight. **(M)** **AE, DC, MC, V.**

SAWADEE THAI—255 Columbus Ave., bet. 70th–71st Sts., 787-3002. Casual. Thai. Spcls: roast duck, whole fish with hot pepper sauce, seafood combination. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 4–midnight. **(I)** **AE, MC, V.**

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5–2, Fri.–Sat. to 3. Br Sat.–Sun. 11:30–4:30. Bar till 4 a.m. Glass enclosed café. **(I)** **AE, DC, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R., 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights,718-899-2555.Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thurs. noon–10:30 p.m., Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 2/26, Alan Kamen Duo. 2/27,Charles Blenzig Duo. 2/28, Mark Morganelli & the Jazz Forum Allstars. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 2/26, The Longhouse, Joe Bidewell, Michael Rossi, The Peace Corps, Paul Clements. 2/27, Wired; 77 Sunset Strip; Crybaby. 2/28, Jim Fusilli & Big Six; Carl & the Passion. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 3/2, Mongo Santamaria; Arturo Sandoval. 3/3, Billy Hart with Tom Harrell, Ray Drummond, Niels Landoki. 3/4–9, Les McCann Quartet; George Coleman Quartet. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 2/28,3/1, Tom Browne; Bobbi Humphrey; Lonnie Liston Smith. 3/5, Montreux featuring Darol Anger, Barbara Higbie, Mike Marshall & Michael Manring with special guest Andy Narell. **No credit cards.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 2/26, Beth Winter & Garry Dial. 2/27,28, Carol Britto. Music from 9–1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 3/2, Dakota Staton. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio with Hal Dodson on bass and Bob Emory on drums. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 3/1, Leftwich, Higginbotham and Jackson. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 3/2, Stanley Turrentine. Every Mon., Les Paul Trio. Shows Mon.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 2/26, The Oysters; Louie Louie and the Lost Hombres. 2/28, Paula Lockheart. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 2/26,27, Bill O'Connell Duo. 2/28,3/1, Jimmy Ponder and Andy McCloud. 3/2, Nat Jones. 3/3, Patty Wicks. 3/4–6, Larrry Vuckovich. **Upstairs:** 2/27 at 8, Lynn Vardaman and Christopher Vassiliades, followed by Gail Boggs with Brenda Madison at 10. 2/28, Cathy Chamberlain, followed by Gail Boggs, Brenda Madison at 10; comedy at midnight. 3/1 at 8, Marta Sanders with Benny Key; cabaret with singers & comedians at 9,11, & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 2/26–3/1, 10–3 a.m., singer Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. & Mon., 10–3 a.m., singer Stephanie Crawford and trio. Tues., 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 2/28 at 8, Rose Philip; Lisa Faith Phillips & Paul Kovit at 10:30. 3/1 at 8, Garrett Fortner; Hillary Kay at 10:30. 3/3 at 9, Jay Leonhart with Mike Renzi. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 3/1, pianist Corky Hale and Don Trenner with Jay Linhart on bass. 3/2,3, pianist Esther Blue. 3/4–8, pianist Cedar Walton with Ron Carter on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Jonathan Schwartz with a live sneak preview of his soon-to-be-released album *Anyone Would Love You,* Tues.–Sat. at 9 & 11. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/continental restaurant. 2/26,27, Dorothy Stallworth. 2/28, Phoebe Legere. Music from 9:30. **AE, CB, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supperclub. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass, Wed.–Sat. 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Jack Mayhew Trio. Fri. at 9, Bob Cantwell Band with Jacques Kerrien. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayer Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 2/27, Bad Manners; Mass Extension. 2/28, The Damned. 3/1, Sandra Bernhard; Darlene Love. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 3/2, Nu-Don Cherry, Carlos Ward, Mark Helias, Edward Blackwell, Nana Vasconcelos. 3/3, Gil Evans' Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 3/1, singer and entertainer Teresa Burrell, Tues.–Thurs. at 8:30 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 2/26, Rosie Rex and the Cuchifritos with special guests The Invaders. 2/27, Mad Violets. 2/28, Big Jay McNeely. 3/1, Buster Poindexter & the Banshees of Blue. 3/2, Feetwarmers. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 3/3, Sonora Poncena with Papo Lucca; Arturo Sandoval and Band with guest soloist Jon Faddis. **The Terrace:** Thru 3/2, pianist Ray Bryant with Jimmy Rowser on bass. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 3/2, Phil Woods Quartet. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. Thru 3/2, The Bill Saxton Quintet. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 3/1,3–8, pianist Kirk Lightsey with Cecil McBee on bass. 3/2, guitarist Gene Bertoncini with Michael Moore on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 2/26, Queen Ida. 2/27, Roomful of Blues; Arlen Roth. 2/28, Texas Swing Nite. 3/1, Max Creek. 3/4, John Cale & Chris Spedding. **AE, CB, DC, MC, V.**

SPAGHETTI WESTERN SALOON—314 East 72nd St., 535-5004. 2/26,3/1, Soozie Tyrell and the Saddlites. 2/27, Showcase. 2/28, The Mules Brothers. Music Wed.–Sat. from 8:30. **AE, CB, DC.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 3/2, comedienne Carol Leifer, Tues.–Thurs. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 3/2, comedians Richie Gold, Eddy Strange, Taylor Mason, Danny Curtis and Hiram Kasten. Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight, Sun. from 9:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 2/26 at 8, Wendy Watson; Maxine Lapiduss at 10. 2/27 at 8, Jane Burbank; Vanessa Campbell at 10. 2/28 at 8, 'For Play' improv comedy troupe. Every Fri. & Sat. at 10, Weekend Comedy Explosion! with m.c. Elizabeth Wolynski. 3/1 at 8, Joe Morra. 3/2 at 8, Elliot Meyers; Jeff Loeffelholz at 10. 3/3 at 8, *Taboo in Revue* - comedy revue; Megan McFarland at 10. **No credit cards.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. Thru 3/29, 12th Anniversary Gala Show with Peter Kougasian, Glen Gazin, Dorothy Dietrich and Dick Brooks. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues. Danny Curtis. Wed.–Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 2/26, magician Imam and comedian Terry Day. 2/27, magician Jo Monti and Terry Day. 2/28,29, Imam and comedian Mal Cross. 3/4, Showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

THE RUBBER CHICKEN—At Mister Sam's, 1265 Third Ave., at 73rd St.,517-2020. A new comedy/cabaret club spotlighting Stuart Bloom, Steve Mandell, and host/m.c. Gary Schuman. Shows Wed. & Thurs. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

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DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. **AE.**

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/1, The Tommy Furtado Quartet alternating with singer-pianist Glen Covington and his trio, nightly except Sun., from 7:30 to 3 a.m. **AE, CB, DC.**

PLAYBOY'S EMPIRE CLUB—515 Lexington Ave., bet. 47th & 48th Sts.,752-3100. Live entertainment and dining. Every Tues.–Sat at 8, dance to the rock and blues sound of Doug Winters 10-piece Empire Club Orchestra, with singers Nan Mason, Sedric Samson, Alyson Williams, Lisa Sheehan, Ron Wyche, Amy Rosyln, Billy Cliff and Amanda Blu. **AE, CB, DC, MC, V.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Tues.–Sat. 10–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 2/26, Rance Allan & Group (gospel). 2/27, Hector Lavoe. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie . . .Thru 3/1, Larry Adler and his harmonica team up with a "performing piano," Tues.–Thurs at 9, Fri. & Sat. at 9 & 11 . . . Mon. at 8, Ballroom Briefs - revue . . . Tues. at 6:30, Joe Derise Ten-Tette. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, from 2/5, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, The Super Gauchos, and The Magnificent Force, Sun.–Thurs. at 9 & 11:30, Fri. & Sat. at 9 & midnight. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 3/2, jazz singer Carol Sloane, Tues.–Sat. at 9, followed by the Ronny Whyte Trio till 2 a.m. 3/4–16, singer Michele Bautier returns. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. Every Mon. at 8, *Interplay,* improvisational group; *Don't Even Think of Parking Here,* comedy revue written by Peter Freedman, music by Roger Leonard at 10. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 2/26, Danica Galich & Dimitri Alexander. 2/27, Leigh Clarkgranville. 2/28, Hooven & Wolfe; Charles Pistone and the Silvertones Swing Band. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 4/12, singer-pianist Michael Feinstein, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 3/1, singer-jazz pianist George Shearing with Don Thompson on bass, Tues.–Sat. at 10 and midnight. 3/4–29, Steve Ross with Bruce Samuels on bass. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.—Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat. 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon Street Jazz Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Singer-pianist Chris Barrett every Wed.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 2/26, singer-pianist Leigh Van. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Charles Lindbergh alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., Feb. 26

3:00/WNCN—Mozart: Cto for Violin #2 in D; **Rachmaninoff:** Sonata for Piano #2 in b-flat.

4:04/WQXR-AM/FM—Schumann: *Fairy Tales,* Op. 132; **Hebden:** Cto #2 in C for Strings.

5:00/WNCN—Vivaldi: Cto for Recorder in c, Op. 44, #11; **Poulenc:** Sonata for Flute & Piano.

6:00/WNCN—Wassenaer: Cto Armonico in A; **Ravel:** *La Valse.*

7:04/WQXR-AM/FM—Bach: "Brandenburg" Cto #3 in G; **Haydn:** Trio in f, #17.

8:00/WNCN—Mozart: Flute Qt #1 in D; **Vivaldi:** Cto in D, "Madrigalesco."

WNYC—Ibert: Capriccio.

8:05/WQXR-AM/FM—M. Haydn: Sym #23 in D; **Tchaikovsky:** Violin Cto in D, Op. 35.

9:00/WNCN—Suppe: *Boccaccio:* Ov; **Bruch:** Cto for Violin #2 in d, Op. 44.

Thurs., Feb. 27

3:00/WNCN—Boismortier: Sonata #4 in e, Op. 26; **R. Strauss:** *Also sprach Zarathustra,* Op. 30.

WNYC—A tribute to Ossy Renardy.

4:04/WQXR-AM/FM—Ibert: *Divertissement;* **Handel:** Concerti Grossi, Op. 3.

5:00/WNCN—Rossini: *Journey to Rheims:* Ov; **Handel:** Cto Grosso in b, Op. 6.

6:00/WNCN—Rimsky-Korsakov: *May Night:* Ov; **Telemann:** *Tafelmusik Book III:* Suite.

7:04/WQXR-AM/FM—Dittersdorf: Qt #5 in E-Flat; **Vivaldi:** Cto in a for 2 Violins & Orch.

8:00/WNCN—The Chamber Music Society of Lincoln Center. With guests Barry Tuckwell, horn, Glenn Dicterow, violin, Richard Rodney Bennett, piano. **Koechlin:** Horn Sonata, Op. 70; **Leclair:** Cto in e for Violin, String Qt & Organ Continuo.

8:05/WQXR-AM/FM—Beethoven: Sym #2 in D; **Sibelius:** *Night Ride and Sunrise.*

9:00/WNCN—Carnegie Hall Tonight. John Rubinstein, host. Ernani Paraphraset and Jeffrey Siegel, piano. **Liszt:** *Harmonies poetiques et religieuses,* #3: Benediction to God in Solitude; #7: Funerailles.

Fri., Feb. 28

3:00/WNCN—Weber: *Ruler of the Spirits:* Ov; **Brahms:** Cto for Violin & Cello in a, Op. 102.

WNYC—Schoenthal: *From a Woman's Diary*; **Zwilich:** *Passages.*

4:04/WQXR-AM/FM—Bach: Little Suite #2; **Strauss:** "Roses From the South" Waltz.

5:00/WNCN—Schubert: Andantino & Variations; **R. Strauss:** *Der Rosenkavalier,* Op. 59: First Waltz Sequence.

6:00/WNCN—Bach: Trio Sonata in G; **Foote:** *A Night Piece.*

7:04/WQXR—AM/FM—Lehar: *Eva:* Waltzes; **Mozart:** Piano Sonata #10 in C.

8:00/WNCN—A. Scarlatti: Cto for Oboe in F; **J. C. Bach:** Qt in 2 Flutes, Viola & Cello in D.

WNYC—The Opera Box. Opera and the history of singing in the 20th century.

8:05/WQXR-AM/FM—Byrd: *The Battell;* **Prokofiev:** Violin Cto #2 in g.

9:00/WNCN—Stravinsky: *Le Sacre du printemps;* **Korngold:** *Die Tote Stadt,* Op. 12: "Marietta's Lied."

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Kenneth Jean, conductor; Barry Tuckwell, horn. **Haydn:** Sym #87; **Mozart:** Horn Cto #1 In E-Flat.

Sat., March 1

10:00 a.m./WNCN—Brahms: Sonata for Violin & Piano #3 in d, Op. 108; **Granados:** *Goyescas* #1: Los requiebros.

10:04 a.m./WQXR-AM/FM—Haydn: Sym #85 in B-Flat, "La Reine"; **Dvorak:** *Legend* #8.

11:00 a.m./WNCN—Vivaldi: *L'Estro Armonico:* Cto for 4 Violins & Cello in F, Op. 3, #7.

11:05 a.m./WQXR-AM/FM—Prokofiev: Violin Cto #1 in D; **Weber:** Divertimento for Guitar & Piano; **R. Strauss:** *Intermezzo:* Waltz Scene.

12:00/WNCN—Debussy: Premiere Rapsodie for Clarinet & Orch; **Brahms:** Rhapsody in b, Op. 79, #1.

WNYC—The Salzburg Festival. Collegium Musicum of Prague. **Druzecky:** Partita in D-Sharp; **Beethoven:** Rondino for Wind Octet in E-Flat; **Stuppner:** Dance Suite; **Mozart:** Serenade for Winds in c.

12:05/WQXR-AM/FM—Mozart: Piano Sonata #9 in D; **Rachmaninoff:** Symphonic Dance #3.

1:00/WNCN—Franck: *Psyche;* **Verdi:** *Don Carlo:* Ella giammai m'amo.

2:00/WNYC—Playfield: *English Dancing Master:* Excerpts.

WQXR-AM/FM—Metropolitan Opera Broadcast. **Handel:** *Samson* (Mitchell, Te Kanawa, Minton, Vickers, Macurdy, Plishka/Rudel).

4:00/WNCN—Butterworth: *A Shropshire Lad;* **Bach:** Cto for Violin & Oboe in d.

5:00/WNCN—J. C. Bach: Sym in D, Op. 18, #4; **Weber:** Concertino for Clarinet in c, Op. 26.

5:30/WQXR-AM/FM—Beethoven: Six German Dances; **Dvorak:** *American Suite:* Allegro; **Brahms:** Four Ballades, #1 in d, Op. 10.

6:04/WQXR-AM/FM—Mozart: Flute & Harp Cto in C; **Prokofiev:** Ov "on Hebrew Themes."

8:00/WNCN—Artist's Image. Placido Domingo, tenor. **Leoncavallo:** *La Boheme:* "Musette! . . . Testa adorata"; **Gounod:** *Faust:* "Salut! Demeure chaste et pure."

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. **Ravel:** *Daphnis and Chloe:* Suite #2 (NBC Sym Orch/Toscanini).

9:00/WKCR—Opera Topics. Lorenzo Alvary, host. With guest Henry Pleasants.

WNCN—Saturday Night Opera. **Verdi:** *Don Carlos* (Domingo, Nucci, Ghiaurov, Raimondi, La Scala Orch & Chorus/Abbado).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Riccardo Chailly, conductor; duo-pianists Katia and Marielle Labeque. **Ravel:** *Miroirs:* Alborada del gracioso; **Poulenc:** Cto for Two Pianos.

Sun., March 2

9:04 a.m./WQXR-AM/FM—Chopin: Etudes, Op. 25, #7–12; **Vaughan Williams:** *The Lark Ascending.*

10:00 a.m./WNCN—Classic Guitar. **Turina:** Sonata for Guitar, Op. 61; **Tarrega:** Guitar Works.

WNYC—Brahms: Serenade #1 in D, Op. 11.

11:00 a.m./WNCN—Handel: Cto Grosso in F, Op. 6, #2; **Schubert:** Qt #12 in c, "Quartetssatz."

WNYC—Kurt Weill Birthday Program.

12:00/WNCN—Purcell: Trio Sonatas (1697): #7 in C; **Tchaikovsky:** Serenade for Strings in C, Op. 48.

1:00/WNCN—Chicago Symphony Orchestra. Daniel Barenboim, conductor. **S. Wagner:** *Sehnsucht;* **R. Wagner:** *Siegfried Idyll; Gotterdammerung:* Orch Excerpts.

WNYC—Sibelius: Sym #2 in D, Op. 43; **Stravinsky:** Symphonies of Wind Instruments.

3:00/WNCN—Tomasi: Cto for Trumpet; **Respighi:** *Pines of Rome.*

3:04/WQXR-AM/FM—New York Philharmonic. Erich Leinsdorf, conductor; with mezzo-soprano Florence Quivar, the Westminster Chorus. **Mahler:** Sym #3 in d.

5:00/WNCN—Saint-Saens: Sonata for Clarinet & Piano, Op.167; **Tchaikovsky:** *Mazeppa:* Battle of Poltava and Cossack Dance.

7:00/WNCN—Powell: Rapsodie negre; **Vivaldi:** *Four Seasons:* Summer, Op. 8, #2.

7:30/WQXR-AM/FM—Hummel: Trumpet Cto in E-Flat.

8:00/WNYC—Pipedreams. Organ works by Bach, Bellini, Kuchar, Verschraeben, Cernohorsky, and Foote.

8:05/WQXR-AM/FM—Delta Opera House. **Verdi:** *Un Ballo in Maschera* (Price, Baltsa, Pavarotti, Bruson, Nat'l Phil Orch/Solti).

9:30/WNYC—Mendelssohn: Sym #1 in c; **Scriabin:** Piano Sonata #5 in F-Sharp.

Mon., March 3

3:00/WNCN—Nielsen: Andante Lamentoso; **Haydn:** Divertimento in B-Flat.

4:00/WQXR-AM/FM—Tartini: Violin & Piano Sonata in g, "The Devil's Trill"; **Mendelssohn:** *Athalia:* Ov.

5:00/WNCN—Rossini: "Edoardo e Cristina" Ov; **Chopin:** Scherzo #1 in b, Op. 20.

6:00/WNCN—Liapunov: *Zelazowa Wola,* Op. 37; **F. Couperin:** *Les Gouts Reunis:* Concert #6 in B-Flat.

7:03/WQXR-AM/FM—Handel: Sonata in a for Recorder; **Haydn:** Minuetti di Ballo.

8:00/WNYC—The Frick Collection. The Aulos Ensemble. **Boismortier:** Cto in e, Op. 37, #6; **Couperin:** Quatrieme Concert Royal; **Telemann:** Qt in g.

8:05/WQXR-AM/FM—Berwald: Sym in E-Flat; **Sibelius:** *En Saga.*

9:00/WNCN—Enesco: Roumanian Rhapsody in A, Op. 11, #1; **R. Strauss:** Sonata for Violin & Piano in E-Flat, Op. 18.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; pianist Peter Serkin. **Berlioz:** "Roman Carnival" Ov; **Mozart:** Piano Cto #19 in F; **Davies:** *An Orkney Wedding*; **Tchaikovsky:** "1812" Ov.

Tues., March 4

3:00/WNCN—Mozart: Serenade #13 in G, "Eine Kleine Nachtmusik"; **Ravel:** Cto for Piano in D for the Left Hand.

WNYC—Reimann: *Requiem.*

4:00/WNCN—Rossini: Introduction, Theme & Variations; **Chopin:** Barcarolle in f-sharp, Op. 60.

5:00/WNCN—Dowland: *A Pilgrimes Solace 1612:* "From silent night"; **Benda:** Sinfonia #5 in A.

6:00/WNCN—Mozart: Sonata for Piano Four Hands in C; **J. Strauss Jr.:** "Wine, Women and Song" Waltz.

7:03/WQXR-AM/FM—Vivaldi: Flute Cto in G, Op. 10, #4; **Beethoven:** Violin & Piano Sonata #2 in A.

8:00/WNCN—Antonio Barbosa, pianist, live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. **Bruckner:** Sym #6; **Prokofiev:** Piano Cto #2.

8:05/WQXR-AM/FM—Bach: Cto for Violin & Oboe; **Bartok:** Music for Strings, Percussion, & Celesta.

9:00/WNCN—Barboteu: *Chansonnerie* (Old songs from French folklore).

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor; violinist Gregory Fulkerson. **Martucci:** Notturno; *Giga; Noveletta;* **Wernick:** Violin Cto; **Dvorak:** Sym #5 in F, Op. 76.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, February 26–28 and March 3–4

② **WCBS**
212-975-4321
④ **WNBC**
212-664-4444
⑤ **WNEW**
212-535-1000
⑦ **WABC**
212-887-7777
⑨ **WOR**
212-764-7000
⑪ **WPIX**
212-949-1100
⑬ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
Ⓗ **HOME BOX OFFICE**
212-484-1100
Ⓝ **UPTOWN**
212-304-3000
Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News This Morning (cc)
⑨ Jimmy Swaggart
⑪ Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri/Watch on Washington
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Thu/Rumpelstiltskin
Tue/The Camel Boy
Ⓢ Fri/**Movie:** Kidco

6:10
Ⓗ Wed/The Phantom Treehouse

6:30
② ④ News
⑤ Fat Albert and the Cosby Kids
⑨ 700 Club
⑪ Great Space Coaster
Ⓗ Thu/Life on Earth: The Compulsive Communicators
Fri/Video Jukebox
Ⓢ Thu/It's Showtime
Tue/Let the Falcons Go

6:35
Ⓗ Mon/He Makes Me Feel Like Dancin'

6:45
㉛ AM Weather

7:00
② Morning News
④ Today
⑤ Inspector Gadget
⑦ Good Morning America (cc)
⑪ The Jetsons
㉛ Ohayo! New York
Ⓗ Fri/Emma and Grandpa
Ⓢ Wed/Faerie Tale Theatre: Cinderella (cc)
Thu/**Movie:** Midnight Madness

7:30
⑤ Woody Woodpecker & Bugs Bunny
⑨ Straight Talk
⑪ Heathcliff
Ⓗ Fraggle Rock
Ⓢ Mon/Sunday in the Park With George
Tue/**Movie:** Tank (cc)

8:00
⑪ Challenge of the Gobots
⑬ 3-2-1 Contact
Ⓗ Wed/**Movie:** Android
Thu/**Movie:** A Passage to India
Fri/**Movie:** Skokie
Mon/**Movie:** A Piano for Mrs. Cimino
Tue/**Movie:** Give My Regards to Broad Street
Ⓢ Wed/**Movie:** The Empire Strikes Back (cc)
Fri/**Movie:** Turk 182!

8:30
⑤ The Flintstones
⑨ Romper Room
⑪ Scooby Doo
⑬ Mister Rogers' Neighborhood

9:00
② Perfect Match
④ Donahue
⑤ Brady Bunch
⑦ Morning Show
⑪ Love Boat
㉛ AM Weather
Ⓢ Thu/Tears for Fears: Scenes From the Big Chair
Ⓦ Wed, Tue/**Movie:** Firestarter
Thu/**Movie:** The Ballad of Gregorio Cortez
Fri/**Movie:** Up the Creek
Mon/**Movie:** The Falcon and the Snowman

9:05
⑬ Wed–Fri/Sesame Street

9:10
⑬ Mon–Tue/Sesame Street

9:30
② Break the Bank
⑤ Leave It to Beaver
⑨ Partridge Family
㉛ Tue/Newton's Apple
Ⓗ Wed/Video Jukebox

10:00
② $25,000 Pyramid
④ Family Ties
⑤ I Love Lucy
⑨ My Favorite Martian
⑪ Sanford & Son
㉛ Tue/On Our Own
Ⓗ Wed/**Movie:** The Aviator
Fri/That's Dancing
Mon/**Movie:** The In-Laws
Tue/**Movie:** G'Olé! The World Cup Challenge
Ⓢ Thu/**Movie:** The Tartars
Fri/**Movie:** Roseanna McCoy
Mon/**Movie:** Madame Bovary
Tue/**Movie:** Twilight of Honor

10:05
Ⓢ Wed/**Movie:** The Devil Makes Three

10:30
② New Card Sharks
④ Sale of the Century
⑤ Make Room for Daddy
⑦ Sally Jessy Raphaël
⑨ My Favorite Martian
⑪ Best Talk in Town

10:45
Ⓦ Thu/**Movie:** A Passage to India

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Divorce Court
⑦ Bruce Forsyth's Hot Streak
⑨ Bewitched
⑪ What's Hot! What's Not?
Ⓗ Thu/Son of the Not-So-Great Moments in Sports
Ⓦ Wed/**Movie:** Iceman
Fri/**Movie:** The Breakfast Club
Tue/**Movie:** Just the Way You Are

11:15
Ⓦ Mon/**Movie:** A Nightmare on Elm Street

11:30
④ Scrabble
⑤ All in the Family
⑦ New Love American Style
⑨ I Dream of Jeannie
⑪ News
Ⓢ Thu/**Movie:** Two of a Kind
Fri/Sunday in the Park With George

12 NOON
② Press Your Luck
④ Super Password
⑤ ⑨ News
⑦ Ryan's Hope
⑪ Odd Couple
Ⓗ Wed/Warlords of Atlantis
Thu/**Movie:** The Empire Strikes Back
Fri/**Movie:** Last Plane Out
Mon/**Movie:** Brainstorm
Tue/**Movie:** Old Enough
Ⓢ Wed/**Movie:** Nate and Hayes
Mon/It's Showtime
Tue/**Movie:** Manny's Orphans

12:30
② Young and the Restless
④ Search for Tomorrow
⑤ Midday
⑦ Loving
⑪ Wed/**Movie:** The Swarm (1978). Michael Caine, Richard Widmark.
Thu/**Movie:** The Champion (1949). Kirk Douglas, Ruth Roman.
Fri/**Movie:** The List of Adrian Messenger (1963). George C. Scott.
Mon/**Movie:** Gordon's War (1973). Paul Winfield, Carl Lee.
Tue/**Movie:** Race With the Devil (1975). Peter Fonda, Loretta Swit. Four vacationers are terrified by devil worshippers when they accidentally witness a sacrificial killing.
Ⓢ Mon/**Movie:** Hard to Hold (cc)
Ⓦ Tue/**Movie:** The Shining

1:00
④ Days of Our Lives
⑦ All My Children
⑨ Joker's Wild
Ⓢ Thu/The Honeymooners . . . The Lost Episodes (cc)
Ⓦ Wed/**Movie:** C.H.U.D.
Fri/**Movie:** Making the Grade
Mon/**Movie:** Secrets

1:30
② As the World Turns
⑤ Hour Magazine
⑨ Tic Tac Dough
Ⓗ Tue/Ray Bradbury Theater
Ⓦ Thu/**Movie:** Beyond the Walls

2:00
④ Another World
⑦ One Life to Live
⑨ Let's Make a Deal
Ⓗ Wed/**Movie:** The Main Event
Fri/**Movie:** On the Waterfront
Mon/Separate Tables
Tue/**Movie:** The Fifth Musketeer
Ⓢ Wed/**Movie:** To Be or Not to Be (cc)
Thu/**Movie:** Midnight Madness
Fri/**Movie:** Rocky
Tue/**Movie:** Secrets

2:30
② Capitol
⑤ Woody Woodpecker
⑨ Dating Game
⑪ Mask
Ⓗ Thu/**Movie:** Splash
Ⓢ Mon/**Movie:** The Catered Affair
Ⓦ Mon/**Movie:** The Falcon and the Snowman

3:00
② Guiding Light
④ Santa Barbara
⑤ Jayce & the Wheeled Warriors
⑦ General Hospital
⑨ Hawaii Five-O
⑪ The Jetsons
⑬ Wed/Great Chefs of New Orleans
Thu/Frugal Gourmet
Fri/Madeline Cooks
Mon/Great Chefs of Chicago
Tue/Teleconference: Students With Handicapping Conditions
Ⓦ Wed, Tue/**Movie:** Firestarter
Fri/**Movie:** Up the Creek

3:15
Ⓦ Thu/**Movie:** The Ballad of Gregorio Cortez

3:30
⑤ She-Ra
⑪ The Transformers
Ⓢ Tue/Someone's in the Kitchen With Jamie

3:35
⑬ Wed/This Old House
Thu/Square-Foot Gardening
Fri/Cats and Dogs: Irish Wolfhound
Mon/All New This Old House (cc)

4:00
② Quincy (except Tue)
Tue/**Special:** Babies Having Babies
④ Love Connection (except Tue)
Tue/**Special:** Main Street
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy
⑨ Vega$
⑪ G.I. Joe
⑬ Wed/Sesame Street
Ⓗ Wed/The Phantom Treehouse
Fri/The Alfred G. Graebner Memorial High School Handbook
Mon/He Makes Me Feel Like Dancin'
Tue/R.W.
Ⓢ Wed/Faerie Tale Theatre: Cinderella (cc)
Thu/Fatty Finn
Fri/**Movie:** Kidco
Mon/**Movie:** A Minor Miracle
Tue/Let the Falcons Go

4:10
⑬ Thu–Tue/Sesame Street

4:30
④ People's Court (except Tue)
⑤ Thundercats
⑦ Sale of the Century
⑪ Good Times
㉛ World TV Presents
Ⓗ Thu/Rumpelstiltskin
Tue/The Camel Boy

5:00
② ⑦ News
④ Live at Five
⑤ Brady Bunch
⑨ Police Woman
⑪ Eight Is Enough
⑬ Wed/Mister Rogers' Neighborhood
Ⓗ Thu/Life on Earth: The Compulsive Communicators
Fri/**Special:** The Best of Farm Aid: An American Event
Mon/Video Jukebox
Ⓢ Wed/**Movie:** Ups and Downs
Tue/Welcome Home Jellybean
Ⓦ Wed/**Movie:** The Little Foxes
Thu/**Movie:** Just the Way You Are
Fri/**Movie:** The Bostonians
Mon/**Movie:** Iceman

5:20
⑬ Thu–Tue/Mr. Rogers' Neighborhood
Ⓦ Tue/**Movie:** Cynara

5:30
⑤ What's Happening
㉛ City Comment
Ⓗ Wed/The Berenstain Bears' Comic Valentine
Mon/**Movie:** Antarctica
Ⓢ Thu/**Movie:** The Brass Ring

5:45
㉛ News From City Hall

Weeknights, February 26–28 and March 3–4

WED., FEB. 26

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Great Chefs of Chicago
Ⓗ **Movie:** The Brother From Another Planet

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Rockschool
㉑ Nightly Business Report
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ Faerie Tale Theatre: Sleeping Beauty

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Mary
④ Highway to Heaven
⑤ P.M. Magazine
⑦ MacGyver (cc)
⑨ News
⑪ **Movie:** Vampire (1979). Jessica Walter, Jason Miller. A handsome and mysterious millionaire has deadly powers of seduction.
㉑ Murder Most English: Murder Must Advertise (Part IV)
㉛ Moments in Time
Ⓗ **Movie:** Torchlight
Ⓝ **Movie:** That Sinking Feeling
Ⓢ Brothers (cc)
Ⓦ Faerie Tale Theatre: The Princess and the Pea

8:30
② Foley Square
⑤ **Movie:** Miracle on Ice (1981). Part I. Karl Malden, Andrew Stevens. A coach leads a young U.S. hockey team to a gold Olympic medal against the Russians.
⑨ Family Feud
⑬ The Tripods
Ⓢ Best of Bizarre 88 (cc)

9:00
② Crazy Like a Fox
④ Blacke's Magic
⑦ Dynasty (cc)
⑨ Benny Hill
⑬ Planet Earth: The Solar Seas
㉑ Yes Minister
㉛ Jews of Moscow
Ⓢ **Movie:** To Be or Not to Be (cc)
Ⓦ **Movie:** Iceman

9:30
⑨ **College Basketball:** Syracuse vs. St. John's
㉑ Wild America
Ⓗ Buddy Hackett II—On Stage at Caesars Atlantic City

10:00
② The Equalizer
④ St. Elsewhere
⑤ ⑪ News
⑦ Hotel
㉑ Boyce Goes West
㉛ Right to Know
Ⓝ **Movie:** The Bay Boy

10:05
⑬ **Special:** The Creation of the Universe

10:30
⑪ News
㉑ Only When I Laugh
㉛ Doctor Who
Ⓗ **Movie:** The Aviator

11:00
② ④ ⑦ News
⑤ Taxi
⑪ Carson's Comedy Classics
㉑ Nightly Business Report
Ⓢ **Movie:** Deadly Blessing
Ⓦ **Movie:** Hot Bodies

11:30
② T. J. Hooker
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Bizarre
⑪ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Star Trek
⑬ Masterpiece Theatre: Mountbatten—The Last Viceroy (cc)
Ⓝ **Movie:** Easy Rider

12:10
Ⓗ **Movie:** Too Scared to Scream

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
Ⓦ **Movie:** C.H.U.D.

12:40
② **Movie:** The Day the Loving Stopped (1981). Dennis Weaver, Valerie Harper.

12:50
Ⓢ **Movie:** The Breakfast Club (cc)

1:00
⑤ Get Smart
⑦ **Movie:** A Man Called Gannon (1969). Tony Franciosa, Michael Sarrazin. A brash easterner learns the art of being a cowboy from a drifter.
⑨ Joe Franklin
⑪ Comedy Break

1:30
④ ⑪ News
⑤ I Love Lucy

1:55
Ⓗ **Movie:** Bells

2:00
② News
④ Price Is Right
⑤ **Movie:** Odds Against Tomorrow (1959). Harry Belafonte, Ed Begley.
⑨ **Movie:** Farewell, My Lovely (1975). Robert Mitchum, Charlotte Rampling.
⑪ Start of Something Big

2:30
④ Ben Casey
Ⓦ **Movie:** Firestarter

2:35
Ⓢ **Movie:** The Empire Strikes Back (cc)

3:00
⑪ Emergency

3:30
④ Ben Casey
Ⓗ Richard Pryor Live on the Sunset Strip

4:00
⑨ Joe Franklin
⑪ Kung Fu

4:03
⑤ Get Smart

4:30
④ Here's Lucy

4:45
Ⓢ **Movie:** Nate and Hayes

4:55
Ⓗ Buddy Hackett II—On Stage at Caesars Atlantic City

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Flying Nun
⑦ Morning Stretch
⑪ News

THU., FEB. 27

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Magic of Oil Painting
Ⓗ **Movie:** Harry & Son

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Food for Thought
㉑ Nightly Business Report
Ⓢ Tears for Fears: Scenes From the Big Chair
Ⓦ **Movie:** Cynara

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Magnum, P.I.
④ Cosby Show
⑤ P.M. Magazine
⑦ Ripley's Believe It or Not! (cc)
⑨ News
⑪ **Movie:** The Jesse Owens Story (1984). Part I. Dorian Harewood, Debbi Morgan. In flashback, the former Olympic champion's coach reminisces about Owens's years in high school and his dedication to a life of competition.
㉑ The Sandbaggers
㉛ New York Screening Room
Ⓗ **Movie:** The Empire Strikes Back
Ⓝ **Movie:** 1918
Ⓢ **Movie:** Two of a Kind (cc)

8:30
④ **Special:** You Again?
⑤ **Movie:** Miracle on Ice (1981). Part II. Karl Malden, Steve Guttenberg. (Part I, Wed., Feb. 26 at 8:30 p.m.)
⑨ Family Feud
⑬ Currents: Literacy Lost
Ⓦ **Movie:** A Passage to India

9:00
② Simon & Simon
④ Cheers
⑦ The Colbys (cc)
⑨ Money Pro: Your Taxes A to Z
⑬ Heritage: Civilization and the Jews—Roads From the Ghetto
㉑ The Billion Dollar Day: An Enterprise Special
㉛ Only One New York

9:30
④ Night Court
㉑ This Old House
㉛ Neighborhood Voices
Ⓢ It's Showtime

10:00
② Knots Landing
④ Hill Street Blues
⑤ ⑪ News
⑦ 20/20 (cc)
⑨ **Special:** Breaking the Blues
⑬ Metroline
㉑ Austin City Limits
㉛ On Our Own
Ⓝ **Movie:** Blood Simple
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

10:15
Ⓗ Son of the Not-So-Great Moments in Sports

10:30
⑪ News
㉛ Doctor Who

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Benny Hill
⑪ Carson's Comedy Classics
⑬ The Nadine Gordimer Stories: Dramas of South Africa—Country Lovers
㉑ Nightly Business Report
Ⓢ **Movie:** The Keep

11:30
② Night Heat
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Racing
⑪ The Honeymooners
㉑ Long Island Report
Ⓗ **Movie:** Mischief
Ⓦ **Movie:** Up! Up! And Away!

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Star Trek
Ⓝ **Movie:** Black Narcissus

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood

12:40
② **Movie:** The Ritz (1983). Rita Moreno, Jerry Stiller.

12:45
Ⓢ **Movie:** Tomboy

1:00
⑤ Get Smart
⑦ **Movie:** Gable and Lombard (1976). James Brolin, Jill Clayburgh.
⑨ Joe Franklin
⑪ Comedy Break
Ⓦ **Movie:** Beyond the Walls

1:15
Ⓗ **Movie:** Songwriter

1:30
④ ⑪ News
⑤ I Love Lucy

2:00
② News
④ Price Is Right
⑤ **Movie:** At War With the Army (1951). Dean Martin, Jerry Lewis.
⑨ **Movie:** Who Killed Mary What's'ername? (1971). Red Buttons, Sylvia Miles.
⑪ Lifestyles of the Rich and Famous

2:25
Ⓢ **Movie:** After the Fall of New York

2:30
④ Ben Casey

2:55
Ⓗ **Movie:** Videodrome

3:00
⑪ Emergency
Ⓦ **Movie:** The Ballad of Gregorio Cortez

3:30
④ Ben Casey

4:00
⑤ Get Smart
⑨ Joe Franklin
⑪ Kung Fu

4:20
Ⓢ **Movie:** The Brass Ring

4:25
Ⓗ **Movie:** Rider on the Rain

4:30
④ Here's Lucy

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Flying Nun
⑦ Morning Stretch
⑪ News

FRI., FEB. 28

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ People, Pets, and Dr. Marc
Ⓗ **Movie:** Seems Like Old Times
Ⓢ **Movie:** Turk 182! (cc)

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Great Decisions '86
㉑ Nightly Business Report
Ⓦ **Movie:** Turk 182!

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Twilight Zone
④ **Special:** Knight Rider
⑤ **Movie:** The Babysitter (1980). Patty Duke, William Shatner.
⑦ Webster (cc)
⑨ News
⑪ **Movie:** The Jesse Owens Story (1984). Dorian Harewood, Debbi Morgan. (Part I, Thu., Feb. 27, 8 p.m.)
㉑ ㉛ Washington Week in Review
Ⓗ **Movie:** The Cannonball Run
Ⓝ **Movie:** A Canterbury Tale
Ⓢ **Movie:** Easy Rider

8:30
⑦ Mr. Belvedere (cc)
⑨ Family Feud
⑬ ㉛ Wall Street Week
㉑ The Moviemakers: The Cartoonists

9:00
② Dallas
⑦ Diff'rent Strokes (cc)
⑨ **Movie:** The Monkey Mission (1981). Robert Blake, John Fiedler.
⑬ Great Performances: Placido Domingo Celebrates Seville
㉑ **Movie:** Arise, My Love (1940). Claudette Colbert, Ray Milland.
㉛ Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (Part V)
Ⓦ **Movie:** The Breakfast Club

9:30
⑦ He's the Mayor

10:00
② Falcon Crest

SOLUTIONS TO LAST WEEK'S PUZZLES

■	B	A	L	A	N	C	E	I	N	H	A	N	D	■
P	■	F	■	M	■	O	■	G	■	A	■	I	■	P
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TELEVISION

4 Miami Vice
5 11 News
7 Fall Guy (cc)
31 P.O.V.
H **Movie:** Cannonball Run II
S **Movie:** Purple Hearts

10:15
13 **Movie:** Show Boat (1935). Paul Robeson, Irene Dunne.
N **Movie:** Another Country

10:30
11 News
31 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Carson's Comedy Classics
21 Nightly Business Report
W **Movie:** I Want to Be . . . Bad

11:30
2 Magnum P.I.
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Long Island Report

11:55
H **Movie:** The Evil That Men Do

12 MIDNIGHT
7 New York Hot Tracks
9 Hawaii Five-O
11 Star Trek
N **Movie:** Elusive Pimpernel
S **Movie:** Tightrope (cc)

12:30
4 Friday Night Videos
5 Comedy Tonight
W **Movie:** Ladies of Lust

12:40
2 **Movie:** Spawn of the Slithis (1979). Alan Blanchard, Judy Motulsky. A radiation leak at an atomic power plant causes a bizarre mutation in seal life off the California coast.

1:00
5 Star Search
9 Joe Franklin
11 Comedy Break

1:30
7 Eye on Hollywood
11 News
H **Movie:** The Mean Season

2:00
4 News
5 **Movie:** She Done Him Wrong (1933). Mae West, Cary Grant.
7 Dick Clark's Nitetime
9 **Movie:** Pendulum (1969). George Peppard, Jean Seberg.
11 Start of Something Big
W **Movie:** Up the Creek

2:05
S **Movie:** Rocky

2:30
4 Price Is Right

2:40
2 **Movie:** Star Pilot (1970). Kirk Morris, Gordon Mitchell.

3:00
4 Music City USA
7 Headline Chasers
11 Africa Report

3:20
5 **Movie:** Horse Feathers (1932). The Marx Brothers.
H **Movie:** The New Kids

3:30
4 Hit City

4:00
4 Ben Casey
9 Joe Franklin
11 Kung Fu
W **Movie:** Making the Grade

4:10
S Sunday in the Park With George

4:29
2 Newsmakers

4:55
H **Special:** The Best of Farm Aid: An American Event

4:59
2 **Movie:** Class of '63 (1973). James Brolin, Joan Hackett.

5:00
4 Ben Casey
9 News
11 Millionaire Makers Home Study Course

5:30
9 News

MON., MAR. 3

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 This Old House (cc)
S The Moonstone Gem

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Dr. Who

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 The Moviemakers: A Portrait of John Ford
21 Nightly Business Report
S The Hayburners
W **Movie:** C.H.U.D.

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Fraggle Rock
S It's Showtime

8:00
2 Scarecrow and Mrs. King
4 You Again?
5 P.M. Magazine
7 Hardcastle and McCormick (cc)
9 **Basketball:** Knicks vs. Milwaukee
11 **Movie:** Valley Girl (1982). Nicolas Cage, Frederic Forrest.
21 Wonderworks: Ann of Green Gables (Part III)
31 Beats of the Hearts: Rhythm of Resistance
H **Movie:** The In-Laws
N Bombay Talkie
S Robin Hood: The Pretender

8:30
4 Valerie
5 **Movie:** A Fire in the Sky (1978). Part I. Richard Crenna, Elizabeth Ashley.
13 Adam Smith's Money World

9:00
2 Kate & Allie
4 **Movie:** Diary of a Perfect Murder (1985). Andy Griffith, Laurie Lethin.
7 **Movie:** The Children of Times Square (1985). Howard E. Rollins Jr.
13 American Playhouse: The Adventures of Huckleberry Finn (Part IV)
21 Saving the Wildlife
31 Playing Shakespeare
S Sunday in the Park With George
W **Movie:** A Nightmare on Elm Street

9:30
2 Newhart

10:00
2 Cagney & Lacey
5 11 News
31 Mini Playhouse
H **Movie:** A Passage to India
N Autobiography of a Princess

10:30
9 11 News
13 Frontline: A Class Divided
31 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Carson's Comedy Classics
N The Tramp
W **Movie:** Every Woman Has a Fantasy

11:20
N Behind the Screen

11:30
2 Remington Steele
4 Best of Carson
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Nightly Business Report
S **Movie:** Hard to Hold

11:35
13 Mystery!: The Adventures of Sherlock Holmes—The Copper Beeches (cc)

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-O
11 Star Trek
N **Movie:** The Bostonians

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
W **Movie:** The Falcon and the Snowman

12:40
2 **Movie:** Charleston (1979). Delta Burke, Lynne Moody.

12:50
H **Movie:** The New Kids

1:00
5 Get Smart
7 **Movie:** Branded (1951). Alan Ladd, Mona Freeman.
9 Joe Franklin
11 Comedy Break

1:10
S Tears for Fears: Scenes From the Big Chair

1:30
4 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right
5 **Movie:** Five Masters of Death (1979).
9 **Movie:** Men in War (1957). Robert Ryan.
11 Solid Gold

2:15
S Robin Hood: The Pretender

2:25
H **Movie:** The Evil That Men Do

2:30
4 Ben Casey

2:45
W **Movie:** Secrets

3:00
7 Ebony/Jet Showcase
11 **Movie:** A Woman Called Golda (1982). Part I. Ingrid Bergman, Anne Jackson. Follows the Israeli prime minister's life and career through her historic meeting with Anwar Sadat in 1977.

3:15
S **Movie:** A Minor Miracle

3:30
4 Ben Casey

4:00
5 Get Smart
9 Joe Franklin
H **Movie:** Too Scared To Scream
W **Movie:** A Nightmare on Elm Street

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Flying Nun
7 Morning Stretch
11 News
S The Moonstone Gem

TUE., MAR. 4

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 Frugal Gourmet
H **Movie:** Chattanooga Choo Choo
S **Movie:** Tank (cc)

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News

❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Profiles of Nature: Polar Bears
㉑ Nightly Business Report
🅦 **Movie:** Just the Way You Are

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Trapper John, M.D.
❹ A-Team
❺ P.M. Magazine
❼ Who's the Boss? (cc)
❾ News
⓫ **Movie:** Eddie Macon's Run (1983). Kirk Douglas, John Schneider.
㉑ We'll Meet Again

㉛ Mystery!: Adventures of Sherlock Holmes II (Part IV)
🅗 **Movie:** The Star Chamber
🅝 Heimat (Part VIII)
🅢 **Movie:** Against All Odds (cc)

8:30
❺ **Movie:** A Fire in the Sky (1978). Part II. Richard Crenna, David Dukes. (Part I, Mon., Mar. 3 at 8:30 p.m.)
❼ Growing Pains (cc)
❾ Family Feud
⓭ Saving the Wildlife

9:00
❷ **Movie:** A Deadly Business (1985). Alan Arkin.
❹ **Special:** Stingray (Pilot)
❼ Moonlighting (cc)
❾ **Movie:** The Anderson Tapes (1971). Sean Connery, Dyan Cannon.
㉑ Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (Part IV)

㉛ **Special:** India Cabaret
🅦 **Movie:** Carmen

9:30
㉛ Presente

10:00
❹ American Almanac
❺ ⓫ News
❼ Spenser: For Hire (cc)
㉑ The Price
🅗 Ray Bradbury Theater
🅝 **Movie:** Half a Life
🅢 The Paper Chase: The Third Year—Free Advice

10:30
⓫ News
㉛ Doctor Who
🅗 **Movie:** Moscow on the Hudson

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ Film on Film: Brown Sugar (Part IV)
㉑ Nightly Business Report
🅢 **Movie:** The Killing Fields (cc)

🅦 **Movie:** Confessions of a Young American Housewife

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-0
⓫ Star Trek
🅝 **Movie:** A Canterbury Tale

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
🅗 **Movie:** Repo Man
🅦 **Movie:** The Shining

12:40
❷ **Movie:** Once Upon a Scoundrel (1977). Zero Mostel, Katy Jurado.

1:00
❺ Get Smart

❼ **Movie:** Moonfire (1970). Richard Egan, Sonny Liston.
❾ Joe Franklin
⓫ Comedy Break

1:30
❹ ⓫ News
❺ I Love Lucy
🅢 **Movie:** Scarface

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Five Deadly Venoms (1979).
❾ **Movie:** Battle Circus (1953). Humphrey Bogart, June Allyson.
⓫ **Movie:** A Woman Called Golda (1982). Part II. Ingid Bergman, Leonard Nimoy. (Part I, Mon., Mar. 3 at 3 a.m.)

2:05
🅗 Buddy Hackett II—On Stage at Caesars Atlantic City

2:30
❹ Ben Casey

3:00
🅦 **Movie:** Firestarter

3:05
🅗 **Movie:** Torchlight

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Kung Fu

4:01
❺ Get Smart

4:30
❹ Here's Lucy
🅢 Welcome Back Jellybean

4:45
🅗 **Movie:** Mischief

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News
🅢 **Movie:** Secrets

5:35
🅗 The Hitchhiker

Weekend, March 1–2

SAT., MAR. 1

6:00
❹ Sonrisas
❺ Young Edition
❼ Greatest Sports Legends
❾ David Toma
⓫ News
🅗 R.W.

6:30
❷ Patchwork Family
❹ Hickory Hideout
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats
🅗 **Movie:** The Fifth Musketeer

7:00
❹ Robotech
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Tom and Jerry
🅢 Robin Hood: Adam Bell

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Woody Woodpecker
❼ Kids, Incorporated
❾ In Depth
⓫ Voltron

8:00
❷ Berenstain Bears
❹ Snorks
❺ Wonderama
❼ Scooby's Mystery Funhouse/ABC Funfit
❾ In the Black: Keys to Success
⓫ Little Rascals
⓭ Adam Smith's Money World
🅢 **Movie:** Come and Get It

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ The Flintstones
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Meet the Mayors
⓫ The Munsters
⓭ Wall Street Week
🅗 **Movie:** On the Town

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Dukes of Hazzard
❾ Millionaire Maker
⓫ Solid Gold
⓭ John McLaughlin: One-on-One
🅦 Selkie the Seal

9:30
❷ Dungeons and Dragons
❼ Ewoks/Droids Adventure Hour
⓭ Washington Week in Review
㉛ On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ **Special:** Heavenly Ski Race
❾ Lobo
⓫ Puttin' On the Hits
⓭ Congress: We the People
㉛ Body Electric
🅢 **Movie:** The Happy Ending
🅦 **Movie:** Misunderstood

10:30
❹ Punky Brewster
❺ **Special:** Southwest Pro Ski Classic
❼ Super Powers Team: Galactic Guardians
⓫ FTV
⓭ Congress: We the People
㉛ Owl TV
🅗 **Movie:** Royal Wedding

11:00
❷ Richie Rich
❹ Alvin and the Chipmunks
❺ **Movie:** You're My Everything (1949). Dan Dailey, Anne Baxter. The dreams of stardom convince an aspiring actor to move to Hollywood, but it's his wife who wins the big studio contract.
❼ 13 Ghosts of Scooby Doo
❾ Wrestling

⓫ Soul Train
⓭ Paul Robeson: Man of Conscience
㉛ Secret City

11:30
❷ Astro Minute
❹ Kidd Video
❼ The Littles
㉛ Why in the World

12 NOON
❷ Pole Position
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ Wrestling
⓭ American Playhouse: The Adventures of Huckleberry Finn (Part III)
㉑ Gourmet Cooking
㉛ Video Music Box (Part I)
🅗 **Movie:** Bye Bye Birdie
🅢 **Movie:** Electric Dreams
🅦 **Movie:** Moscow on the Hudson

12:30
❷ Get Along Gang
❹ Spider Man
❼ American Bandstand

12:35
㉑ This Old House (cc)

1:00
❷ Kidsworld I
❹ **College Basketball:** North Carolina State vs. Oklahoma
❺ **Movie:** Spirits of the Dead (1969). Brigitte Bardot, Jane Fonda. Three stories based on the works of Edgar Allen Poe.
❾ **Movie:** Cruise Missile (1978). Peter Graves.
⓫ Solid Gold: Countdown '85
⓭ The Tripods (concludes at 7 p.m.)
㉛ Video Music Box (Part II)

1:10
㉑ Kathy's Kitchen

1:30
❷ Inside Soaps
❼ New York Hot Tracks

🅢 The Paper Chase: The Third Year—Decisions

1:45
㉑ Square-Foot Gardening

2:00
❷ **College Basketball:** Boston College vs. Villanova
㉛ World TV Presents
🅗 **Movie:** Tommy
🅦 **Movie:** Mass Appeal

2:20
㉑ Motorweek

2:30
❼ Hollywood Close-up

2:55
㉑ Cats and Dogs (cc)

3:00
❹ **College Basketball:** LSU vs. Kentucky
❼ Professional Bowlers Tour
❾ **Movie:** Curse of King Tut's Tomb (1980). Eva Marie Saint, Robin Ellis.
⓫ Star Games

3:15
❺ **Special:** Bruce Lee—The Legend

3:30
㉑ Motorweek
🅢 **Movie:** Secrets

4:00
❷ **College Basketball:** Illinois vs. Georgia Tech
⓫ Dance Fever
㉛ World Chronicle
🅗 **Movie:** Give My Regards to Broad Street
🅦 **Movie:** Camelot

4:05
㉑ House for All Seasons

4:30
❼ Wide World of Sports
⓫ Puttin' On the Hits
㉛ Cambridge Forum Presents: Japan the Changing Tradition

4:40
㉑ German Professional Soccer

5:00
❹ **Golf:** Honda Classic

❺ Mission Impossible
❾ Greatest American Hero
⓫ Fame
㉛ All About TV
🅢 **Movie:** The Hunter

5:30
㉛ Cityscope

5:45
㉑ The Shakespeare Hour: Twelfth Night (Part III)

6:00
❷ The People
❹ News
❺ What's Happening Now
❼ News
❾ Wrestling
⓫ Good Times
㉛ Only One New York
🅗 **Movie:** Without a Trace

6:30
❷ ❹ ❼ News
❺ Small Wonder
⓫ Gimme a Break
㉛ Eye on Dance

6:50
㉑ Wall Street Week

7:00
❷ ❾ News
❹ Strictly Business
❺ Too Close for Comfort
❼ It's a Living
⓫ The Jeffersons
⓭ The Making of Indiana Jones
㉛ Ask Congress
🅢 Robin Hood: Adam Bell
🅦 **Movie:** Amadeus

7:25
㉑ Moneymakers V

7:30
❷ Frank Field's Medical Test Series
❹ Fight Back
❺ Archie Bunker's Place
❼ New York Views
❾ **Hockey:** Rangers vs. Washington
⓫ At the Movies
㉛ McLaughlin Group

8:00
❷ Airwolf
❹ Facts of Life
❺ **Movie:** Kiss of Death (1947). Victor Mature.
❼ Red Foxx Show (cc)
⓫ **Movie:** Bonnie and Clyde (1967). Warren Beatty, Faye Dunaway.
⓭ Nature: Kingdom of the Ice Bear (Part II)
㉑ Heritage: Civilization and the Jews—Roads From the Ghetto (cc)
㉛ Mini Playhouse
🅗 🅢 **Movie:** The Killing Fields
🅝 **Movie:** The Bay Boy

8:30
❹ **Special:** Valerie (Pilot)
❼ Benson (cc)
㉛ Looking East

9:00
❷ **Movie:** Betrayed by Innocence (1985). Barry Bostwick, Lee Purcell.
❹ Golden Girls
❼ Fortune Dane (cc)
㉛ Hello Jerusalem

9:05
㉑ Planet Earth (cc)

9:15
⓭ Mystery!: The Adventures of Sherlock Holmes—Copper Beeches (cc)

9:30
❹ 227

10:00
❹ Remington Steele
❺ News
❼ Love Boat (cc)
㉛ Playing Shakespeare
🅝 **Movie:** The Man Who Knew Too Much
🅦 Rick Springfield: The Beat of the Drum

10:10
㉑ Al Jarreau: Live in London

10:30
❺ Black News
❾ Wrestling

⓫ News
⓭ Film on Film: Brown Sugar (Part IV)
🅗 Not *Necessarily* the News
🅢 The Paper Chase: The Third Year—Decisions

11:00
❷ ❹ ❼ News
❺ **Movie:** The Eagle Has Landed (1977). Michael Caine.
⓫ Tales From the Darkside
🅗 The Hitchhiker
🅦 **Movie:** Bordello

11:05
㉑ Brown Sugar (cc)

11:30
❹ **Special:** Saturday Night Live's Main Event IV
❼ News (cc)
❾ Racing
⓫ The Honeymooners
🅗 Richard Pryor Live on the Sunset Strip
🅝 The Rink

11:45
❷ **Movie:** Hunters of the Reef (1978). Michael Parks, William Windom.
❼ **Movie:** Dirty Harry (1976). Clint Eastwood.

12 MIDNIGHT
❾ **Movie:** The Great Alligator (1981). Barbara Bach, Mel Ferrer.
⓫ Dempsey & Makepeace
⓭ Tina Turner Special
🅝 **Movie:** Young and Innocent

12:15
🅢 **Movie:** The Gift

12:30
🅦 **Movie:** Nightlife

12:55
🅗 **Movie:** Torchlight

1:00
❹ Ghost Story
⓫ Twilight Zone

1:30
⓫ News

1:35
❺ **Movie:** I Escaped From Devil's Island (1973). Christopher George, Jim Brown.
❼ **Movie:** Friday the Rabbi Slept Late (1976). Art Carney.

1:59
❷ **Movie:** Strange and Deadly Occurrence (1974). Robert Stack.

2:00
❹ Ben Casey
❾ **Movie:** The Unearthly (1957). John Carradine, Allison Hayes.
⓫ Millionaire Makers Home Study Course
🅦 **Movie:** Moscow on the Hudson

2:10
🅢 **Movie:** Electric Dreams

2:30
🅗 **Movie:** Choose Me

3:00
❹ **Movie:** Rocketship (1936). Buster Crabbe.
⓫ At the Movies

3:28
❷ **Movie:** Hey, I'm Alive! (1975). Edward Asner, Sally Struthers. A dramatic story of the survival of two people following the crash of their airplane.

3:30
❾ **Movie:** Canyon Passage (1946). Susan Hayward, Dana Andrews.
⓫ Kung Fu

3:55
🅢 **Movie:** Firestarter

4:00
🅦 **Movie:** Misunderstood

4:20
🅗 **Movie:** Humongous

4:30
⓫ One Step Beyond

4:57
❷ **Movie:** Mobile Two (1975). Jackie Cooper, Julie Gregg.

5:00
❾ News
⓫ U.S. Farm Report

5:30
❾ Millionaire Maker
⓫ News

SUN., MAR. 2

6:00
❹ Joy of Gardening
❺ Black News
❾ In Depth
⓫ Insight
🅗 **Movie:** Max Dugan Returns
🅢 **Movie:** Young King Arthur

6:30
❷ Kidsworld
❹ Journey to Adventure
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Robotech
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ Public Affairs
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ It Is Written
⓫ Frederick K. Price
🅗 That's Dancing!
🅢 Life on the Mississippi

8:30
❷ For Our Times
❼ Tiempo
❾ Day of Discovery

8:35
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
🅦 **Movie:** Hard to Hold

9:15
⓭ Sesame Street (cc)

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
❾ Point of View
⓫ Heathcliff

10:00
❹ Essence
❺ Dukes of Hazzard
❼ America's Top 10
❾ Sunday Mass
⓫ Super Sunday
🅗 Fraggle Rock
🅢 **Movie:** Brainstorm

10:25
⓭ Wonderworks: Anne of Green Gables (Part II)

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
🅗 **Movie:** The Flamingo Kid
🅦 **Movie:** Arthur

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❺ **Movie:** Tarzan's Savage Fury (1952). Lex Barker, Dorothy Hart.
❾ David Toma
⓫ FTV

11:25
⓭ Planet Earth: The Solar Seas

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ **Movie:** Buck Privates Come Home (1947). Bud Abbott, Lou Costello.
㉑ Tony Brown's Journal

12 NOON
❷ **College Basketball:** Iowa vs. Indiana
❹ McLaughlin Group
❾ Dr. Schuller
🅢 The Honeymooners . . . The Lost Episodes (cc)

12:05
㉑ Wall Street Week

12:30
❹ Today in New York
❼ Eyewitness News Conference
⓭ Heritage: Civilization and the Jews—Roads From the Ghetto (cc)
🅗 **Movie:** The Aviator
🅦 The Making of The Empire Strikes Back

12:40
㉑ **Movie:** Gung Ho! (1943). Randolph Scott.

12:45
❺ **Movie:** Treasure of the Piranha (1979). Lee Majors, Karen Black. A perilous and deadly struggle takes place in an attempt to retrieve stolen gems which are guarded by piranha fish.

1:00
❹ **College Basketball:** North Carolina vs. Duke
❼ Like It Is
❾ **Movie:** Southern Double Cross (1973). Robert Denison, Judy Lewis.
⓫ **Movie:** Farewell to the Planet of the Apes (1974). Roddy McDowell, Ron Harper.
🅢 **Movie:** Comdemned

1:30
⓭ Firing Line
🅦 **Movie:** The Empire Strikes Back

2:00
❼ World Cup Skiing
㉛ World TV Presents

2:15
㉑ Japan: The Changing Tradition

2:25
⓭ Great Performances: Placido Domingo Celebrates Seville

2:30
❷ **Basketball:** Detroit vs. Boston
🅗 Son of the Not-So-Great Moments in Sports
🅢 Life on the Mississippi

2:50
㉑ Lone Star: A Television History of Texas

3:00
❹ Sportsworld
❺ **Movie:** The Domino Principle (1977). Gene Hackman.
❼ **Boxing:** TBA
❾ **Movie:** Elvis and the Beauty Queen (1981). Don Johnson, Stephanie Zimbalist.
⓫ **Movie:** Mahogany (1975). Diana Ross.
㉛ Kup's Show

3:30
🅗 **Movie:** Running Brave
🅦 **Movie:** Runaway

3:35
⓭ **Movie:** Show Boat (1936). Paul Robeson, Irene Dunne.

3:55
㉑ Inside Albany

4:00
❹ **Golf:** Honda Classic
㉛ Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (Part V)

4:30
❷ Sports Sunday
❼ Wide World of Sports
㉑ Great Parks of the World
🅢 **Movie:** Zelig

5:00
❺ Kojak
❾ Black Sheep Squadron
⓫ Fame
㉑ Great Moments With National Geographic (cc)
㉛ Mystery!: The Adventures of Sherlock Holmes II (Part III)

5:30
🅗 Fraggle Rock
🅦 **Movie:** Taro, the Dragon Boy

6:00
❷ ❹ ❼ News
❺ **Movie:** McMillan and Wife: Man Without a Face (1972). Rock Hudson, Susan St. James. Murder and espionage take the McMillans into the world of domestic intelligence.
❾ Police Story
⓫ **Movie:** Scanners (1981). Jennifer O'Neill.
⓭ Wonderworks: Anne of Green Gables (Parts III and IV)
🅗 **Movie:** Max Dugan Returns
🅢 **Movie:** Brainstorm

6:30
❷ ❹ ❼ News

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Disney Sunday Night Movie (cc)
❾ Street Hawk
㉑ Austin City Limits
🅦 The Doors: Dance on Fire

7:30
❹ Silver Spoons

8:00
❷ Murder She Wrote
❹ Amazing Stories
❺ Star Search
❾ David Toma
⓫ Lifestyles of the Rich and Famous
⓭ Nature: Kingdom of the Ice Bear—The Final Chapter
㉑ No Nukes!
㉛ From Oregon With Love
🅗 **Movie:** The Flamingo Kid
🅝 **Movie:** Black Narcissus
🅢 **Movie:** Missing in Action 2
🅦 **Movie:** Scarface

8:30
❹ Alfred Hitchcock Presents
❾ Face-off

9:00
❷ **Movie:** Outrage (1985). Robert Preston.
❹ **Movie:** 48 HRS. (1982). Nick Nolte.
❺ **Special:** Creation of Wealth
❼ **Movie:** Acceptable Risks (1985).
❾ New Jersey People
⓫ Love Boat
㉛ National Geographic Special: Among the Wild Chimpanzees

9:05
⓭ Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (cc)

9:30
❾ In Depth

10:00
❺ ⓫ News
❾ Straight Talk
㉑ Al Jarreau: Live in London
㉛ Window on World Television
🅗 Whoopi Goldberg Direct From Broadway
🅝 **Movie:** Sugar Cane Alley
🅢 **Movie:** Missing in Action

10:15
⓭ Al Jarreau: Live in London

10:30
❺ Sports Extra
⓫ The Christian Science Monitor Reports

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
㉑ Ask Congress
🅗 **Movie:** The Aviator
🅦 **Movie:** Runaway

11:15
❷ News

11:30
❺ Blue Knight
❼ News
❾ Millionaire Maker
⓫ The Honeymooners
⓭ The Shakespeare Hour: All's Well That Ends Well (Part II)

11:45
❷ Sports Update
❼ Sports Special
🅢 The Honeymooners . . . The Lost Episodes (cc)

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** The Skull (1965). Peter Cushing, Christopher Lee.
❾ Jimmy Swaggart
⓫ Star Trek
🅝 **Movie:** 1918

12:30
❹ **Movie:** Blood on the Sun (1945). James Cagney, Sylvia Sydney.
❺ Naked City
🅢 **Movie:** Zelig

12:45
🅗 **Movie:** The Rose

1:00
❷ Barnaby Jones
❾ **Movie:** Somebody Up There Likes Me (1956). Paul Newman.
⓫ Tales From the Darkside
🅦 **Movie:** Arthur

1:30
❺ David Susskind
⓫ News

1:45
❼ **Movie:** Fools (1970). Katharine Ross, Jason Robards.

2:00
❷ News
⓫ Star Games
🅢 **Movie:** Deadly Blessing

2:15
❹ Visiones

2:30
❹ First Estate: Religion in Review

3:00
❹ News
❾ **Movie:** I've Lived Before (1956). Jock Mahoney, Ann Harding.
⓫ **Movie:** The Great Bank Robbery (1969). Zero Mostel, Kim Novak.

3:05
🅗 **Movie:** Beyond the Limit

3:30
❺ World Vision

3:50
🅢 **Movie:** Missing in Action 2

4:55
🅗 **Movie:** The Initiation

5:00
❾ News
⓫ Life of Riley

5:30
❼ Morning Stretch
⓫ News

5:35
🅢 Young King Arthur

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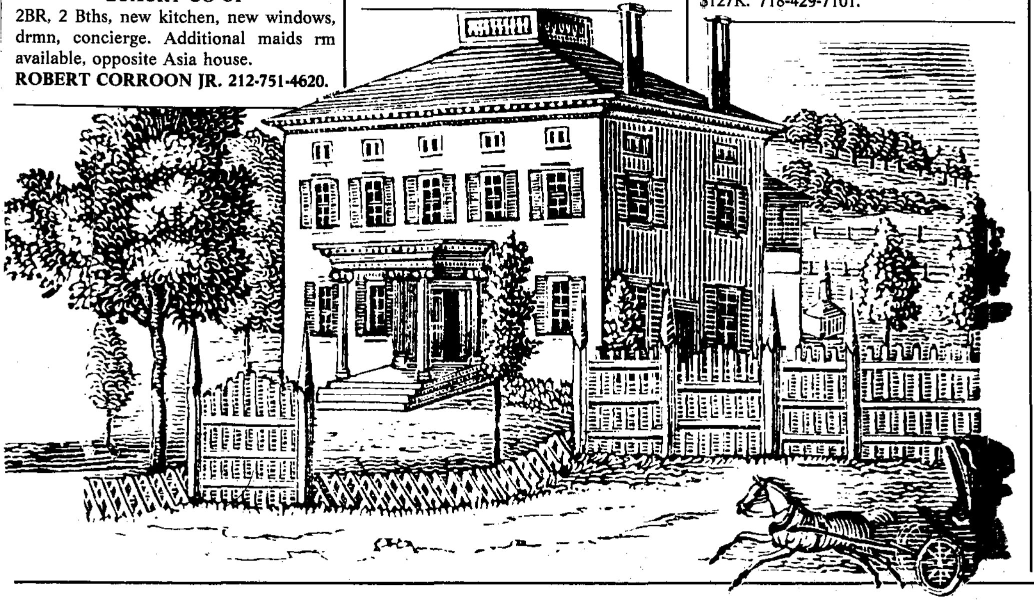

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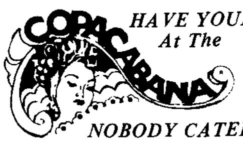

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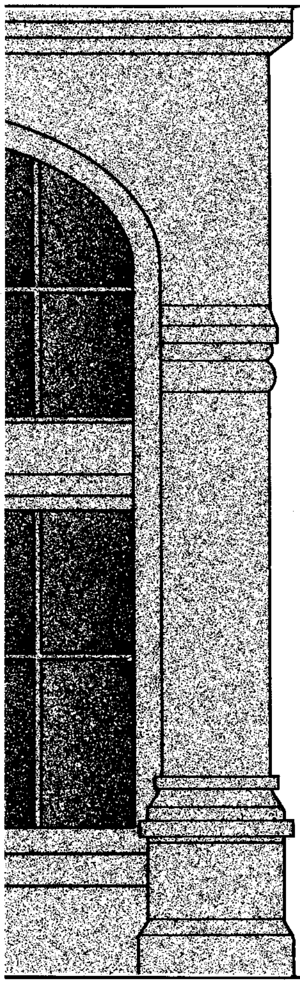

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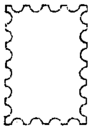
New York Magazine, 755 Second Avenue, New York, NY 10017

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-5420. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:



New York Magazine, (____) Box Number
P.O. Box 4600
New York, New York 10163

STRICTLY PERSONALS

A Passion For Excellence—Sincere, handsome and dynamic Italian-American male, young 40's. Seeking one-of-a-kind, tall, slim, natural blond beauty to complement my international lifestyle and creative energy. Must be 24-30, non-smoker, who is physically fit and emotionally secure. Bio/photo/phone. NYM G679.

I Refuse To Give Up Hope—I know somewhere there is an attractive, caring, sensitive male who enjoys life and isn't afraid of a relationship. I'm your 31-year-old, 5'8", blue-eyed, brown-haired counterpart. Note/phone/photo. NYM A550.

Very Attractive Male—Early 40's, executive, general manager and computer specialist. Enjoys sports, dining, dancing, theater, arts. Seeks counterpart for meaningful and committed relationship. Please send photo/bio. NYM A546.

I'm Me—Perceptive, outgoing, vital, caring and yes, attractive. White, Jewish female, 30's, one of the bright and successful New York people - still seeks new horizons. I made vice president and got my Jaguar. Who are you? Note/phone. NYM G762.

Warm, Worldly, Widowed—45, 5'9", 180, athletic father of 2; 13 and 15. We enjoy an open, active and comfortable style (tennis, boating, travel, etc.) I would welcome hearing from a bright, slim, attractive, Jewish female of similar background. Brief note and phone, please. NYM T138.

Passionate Beauty—26-32, sought by successful, masterful, 43-year-young, divorced, white, Jewish male professional for hedonistic life, love, marriage, and family. Exchange of photo, letters a must. POB 965, NY NY 10272.

Exceptional, Handsome, Professional—32, bright, athletic, warm, witty, unspoiled with great sense of humor. Seeks same in Jewish female, 21-30. Must be very pretty. Photo required. NYM T115.

Linda Evans Look-Alike—Seeks quintessential man, 50ish. NYM A479.

Old-Fashioned Morals—Make it difficult to find a gentleman. I am 5'10", 26, blond, attractive, Catholic. It would be nice to meet a gentleman, 26-35, Catholic, secure with the same ideals. If you're not extinct, I would love to hear from you. Note/photo/phone. NYM T139.

Money-Oriented Entrepreneur—Single, white male, 5'10" tall, 185 lbs, 40 years old. Manhattanite likes exotic autos and P. J. Clarkes. Seeks single, white, Christian female who is educated, slim, pretty, 24-35 years old, and non-smoker. Please send note/photo/phone. NYM G770.

I Just Left My 71' Sailboat—In Cap D'Antibes on the French Riviera. I didn't meet you there. This summer we're going sailing in the Mediterranean. In the fall we are going to bring her to the Caribbean and spend the winter cruising there. But first I need to meet you. I would like you to be a young, slender, adventurous lady who knows how to laugh, and squeals with delight when she sees porpoises leaping in our bow wave. Someone who would like to share the adventure of a lifetime with a lifetime companion. Now I know you're going to ask "who is this man, and why is he teasing me?" That's not the right question. Don't worry about me; you'll like me. The question is, do you like the concept? If you do, please send me a note, photo and telephone number and I'll do the same for you; then we can each decide if we want to set sail together. NYM G773.

Handsome, Single, Successful MD—32, good sense of humor, good listener, would like to meet a beautiful, model-type with character for sincere relationship. Note/photo/phone. NYM V768.

Handsome, Easygoing Veterinarian—31, Jewish, athletic, 6'1", warm, with strong presence and sense of self. Enjoys life and outdoors. Photo. NYM B060.

Modern Day Marco Polo Seeks Mate—Tired of same old dates? Seeking a little excitement and adventure? This male Jewish real estate professional seeks Jewish female under 30 interested in travel, photography, theater, walks on beach and more. How about Sunday morning brunch, NY Times in a Pullman car to anywhere. Photo/phone. NYM T097.

Ready For Love?—Let the good times roll. Entrepreneur, early 30's, tall, dark, sexy, good-looking and sincere. Out*standing financial status, incredible spir*it. Very into health, yoga and natural lifestyle. Overly adventurous, sensitive and kind. Will share all with unusual beauty who maintains highest standards of health, integrity and intellect. Good looks and great body a must, 20-40. Note/phone/photo, if possible. NYM T107.

Wanted: A Woman—In her 30's, non-smoker. My days are fun, with sunlight in my mid-Manhattan apartment, but it hurts to be alone at night seeing NYC's twinkling lights and asking myself if someone out there feels as I do. I'm 6'2", divorced, 54, attorney, excellent shape but need to lose 20-30 lbs. Can you help me with this? Maybe we can be mutually supportive, enjoy NYC and dine together. POB 523, NYC 10019.

Are You A Full-Figured Woman?—If so, then this cute, warm male, 31, would like to hear from you. NYM V735.

Real Nice Guy—Looking for real nice gal. Handsome, athletic, 44-year-old professional seeks sweet, pretty lady to fall in love with. Favorite TV show: 'The Waltons,' (I know, could you die?). Singles scene is boring. If I hear my story one more time I'm going to scream. Let's hear yours. Photo please. NYM A480.

Scarlett Looking For Rhett—40's, Jewish, professional. Photo/note. NYM B069

Shipwrecked!—Unchartered island. Bread *fruit plentiful.* Natives friendly (they think I'm their blond goddess). Urgently seek mate to share paradise. Must be able to: ward off marauding baboons, find food without Food Emporium, help build grass hut, and know what to do under starry skies. I'm a creative exec, 5'8", in good shape, very pretty, very feminine, very warm, sensitive and tender. Also energetic, adventurous, monogamous and great cook. You should be 35-45, good-looking, professionally established, financially secure, physically fit, love your mom and have traditional values. Send note/photo in a bottle. NYM A496.

Handsome, Well-Built—39, single, black male, looks like Harry Belafonte, school teacher with M.S.. Enjoys jogging, long walks, museums, classical and R and B, dining out and dancing. Would like to meet pretty, down-to-earth female, age 25-35, chemistry most important, kids okay. Photo a must/phone. NYM T096.

Attractive, Intelligent, Athletic—Jewish woman, 29, divorced, seeks attractive, Jewish male for wining, dining, fun and romance. Photo a must. NYM B089.

Lee Remick Look-Alike—Blue-eyed blond, 5'6", slim, 39, creative, witty, warm, outgoing, financially secure. Seeks handsome, intelligent, witty, physically fit, traditional values, successful man to share city and country interests. Photo/phone/letter. NYM A515.

RSVP Vibrant Lady—Fun-loving, non-trendy, thoughtful, athletic and witty Jewish male who enjoys life is seeking a sensitive, successful, sensual, slender, sultry and spunky woman of 27-34. Photo/phone/bio. NYM T118.

Facts Is Facts—I'm a 31-year-old "more to hold" shayne maydl from just over the G.W. Bridge, desirous of a number one man in her life. Meet in the city or - ? NYM T119.

Very Attractive (Not Gorgeous)—Intelligent (not genius), successful (not president of IBM), tall, thin Jewish woman interested in meeting a great guy, 6', 38 plus. My interests are varied; my standards are high. NYM V783.

Spirited, Delightful Female—30, fun, bright, enchanting. A real original. Seeks one inimitable male, 28-30's, of personality, passion and excellence who thinks the world is for exploring and knows he is not for the average mortal. NYM B114.

Handsome, Successful Photographer—Inventor, pilot. Seeks attractive, independent, fun, and intelligent travel mate, 24-36, for flights of discovery. Photo/phone. NYM B123.

I'm A Warm, Sensitive, Handsome—28-year-old businessman who is looking for a sweet, warm, successful, and attractive, 23-33-year-old woman, who wants to share the love and joy that life has to offer. Phone/photo. NYM V776.

Different And Beautiful—A different, 29, 6', athletic, Jewish male, seeks the beautiful in you. Note/photo. NYM V781.

Offbeat, Intellectual Businessman—39, 5'8", successful owner of a company involved with books, graduate trained in psychology, informal, somewhat unconventional, funny, flexible, non-religious, non-smoking and, oh yes, quite good-looking, seeks a psychologically-minded, quick-witted, slim lady, 26-35, with beauty, brains and a warm heart. Please reply with photo/phone/note. NYM V782.

Reformed Workaholic—Female, NJ, 39, enjoys time with friends, adventure, traveling, biking, gourmet cooking. Seeks personable, single, white male interested in health, humor, friendship and more. POB 40, Convent Sta, NJ 07961.

If You Are—Handsome, upbeat, successful, romantic, athletic, humorous, Jewish, 35 plus, affluent, answer this ad. Writer is a stunning female counterpart of yourself. I promise you won't be disappointed. Note/photo/phone. NYM T100.

Happy? Crazy? Life-Loving?—Plum crazy physician, irreverent, given to excess and extremes (what a shame!) rogue, tennis nut, defined, well-heeled, seeks happy and crazy female around 5'5" to start nut house. Reply to NYM T104.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

A Touch Of Class—European style Italian-American male, young 40's, sincere and handsome. Seeking tall, blond, blue-eyed, northern European beauty, 24-30, with sophistication and presence. Interesting and vivacious. Non-smoker. Bio/photo/phone. NYM H303.

Woman Assistant Professor—Slim, 33, non-smoker seeks man to share dance, theater, movies. NYM V737.

Dashing, Athletic Lawyer—27, with apartment in the sky. Seeks beautiful, elegant woman. Photo. NYM A518.

Blond Lady Sales Exec—Late 30's of European background seeking sincere, affectionate, white male, 40-50. Phone/note/photo will be returned. NYM B093.

C'mon We're Not All Athletic—Non-smoking superheroes. I'm a professional, stunning, female, Latin charmer, 41, who likes dining, dancing, museums, travel, adventure, along with the required country walks, sunsets, movies. If you're 35-50, a genuine, humorous, professional, upbeat kinda guy, please send recent photo/mini-bio/phone. NYM B094

Love To Laugh—Man, 38, seeks lady, 24-45, for closeness/sharing. NYM A520.

International Class—American male, 34, caring, handsome and successful. Seeks slim, tall and beautiful woman with sophistication and presence. Caring, affectionate, vivacious non-smoker and Jewish. Recent photo/phone/bio. NYM B095

Serious, But Warm—Handsome academic, 40's, looking for attractive woman, 20's or 30's, for romance and serious relationship. Photo/note. NYM A521.

Highly-Educated Filipina—Cute, warm, petite, 36. Seeks brainy, successful, kind, single professional male with sense of humor. Bio/photo. NYM A522.

John McEnroe Look-Alike—I am a 25-year-old, successful, Jewish businessman who enjoys music, dancing, sports and theater. If you are a Jewish woman, between 20 and 25, who shares similar interests, please respond with photo/phone/note. NYM B097.

Marriage-Minded—Handsome, caring exec, 38, 5'8". Seeks Jewish female counterpart. Photo, please. NYM A523.

Single, White, Female Romantic—30's, non-slender but most bodacious and attractive. Glorious red hair, spiritual, clean, healthy, love reading, animals, old movies; fairly sane, solvent, wish to meet nice man of financial accomplishment. NYM B101.

Like Woody Allen, You'll Love Me—Nationally known attorney, author, lecturer; attractive, slim, athletic, Ivy League. Seeks beautiful woman, 25-40, of intelligence and culture to share sunsets on my boat and the best that life has to offer. Letter/photo/phone. NYM B098.

Having A Wonderful Time—Wish you were here. Warm, outgoing, proud of my slim, curvy good looks and creative profession. I seek a centered, attractive, fit, secure man who has varied interests, intelligence, humor, taste, optimism, 38-50. I've an American heart, Italian body. You love pasta and spice. NYM B111.

Israeli Male—In publishing and art in NY, 41, 5'11", seeks quiet lady for marriage. Serious! POB 21155, Midtown Sta, NYC 10129.

Green-Eyed, Soft Red-Haired—Beautiful, artist, mid 40's, sensitive and emotional, interested in established, generous, fun-loving, warm male. NYM T102.

Statuesque Blond Widow—Beautiful, classy, stunning dresser, NJ, Christian, self-employed. Seeks honest, successful, professional gentleman. 50's. Photo/bio/phone. NYM T103.

Does A Lady With Beauty— And brains appeal to you? I'm 34, Wasp, executive who enjoys golf, tennis, skiing, travel and cultural events. Desire sincere, single, educated gentleman, non-smoker. Photo/phone/note, please. NYM A524.

Articulate, Upper East Sider—Professional, white male, 55, 5'8", 150 lbs, NYC marathoner, wants to meet a pretty, single lady, 33-43. Photo/phone. NYM V507

Pretty, Petite Brunette—30, Westchester resident seeks attractive, financially secure, Christian male for marriage. Photo/phone. NYM B099.

What A Catch—Handsome, blue-eyed, 6'1", 37-year-old, successful corporate president, tennis, candlelight dinners and exciting times, seeking a very attractive, bright, interesting, athletic woman, for all the fun and sincerities that life has to offer. Photo/phone/bio please. NYM V784.

An Unconventional Spirit—In a classy package. Bright, successful female painter/writer, Wasp, great looks. Seeks tall, slim, non-smoking male, 35-45, for mutual inspiration/collaboration. Note/photo, please. NYM A526.

A Good Woman Is Hard To Find—A good man is only a letter away. 28-year-old, intelligent, good-looking male. Seeks an attractive, intelligent woman to share the seconds of the day. NYM A527.

Beautiful, Vivacious Redhead—Bright, interesting, warm, professional woman. Seeks tall, caring, insightful man, 40-50, for romantic weekends, stimulating conversation, country walks, exploring life and consciousness. Photo. NYM A528.

Extremely Handsome, Very Successful—Dynamic male, mid 30's, brown hair, brilliant blue eyes, one-time auto executive for one of "big three", now entrepreneur running seven figure business. College-educated but relies more on common sense in street smart intellect. If you still believe in romance, are very beautiful inside as well as outside, are honest and sincere in desire to meet someone of your equal who has no time for games I can promise you, at the very least, an interesting evening and a fine meal. NY, NJ residents welcome to respond. Please forward detailed letter, phone number and photo. No games, no phonies, no answering services. No photo - no reply. NYM T109.

Jumping, Leaping, Tangoing,—Boogieing female performing artist, lower Manhattan, mid 30's, who loves people, music, dance, art, theater, long talks, candlelit dinners. Looking for honest, directed, sincere, sensitive, intelligent, professional, single/divorced male, 30 plus, not afraid of friendship nor exclusive relationship. Aloof men need not apply. Note/photo/phone. NYM A544.

Pretty, Humorous, Creative—33-year-old, successful business lady seeks similar attractive male to share laughter, love, beauty of the great outdoors, and the sometimes better "great indoors". Bio and photo helpful. NYM A516.

Attractive, Sophisticated NJ Physician—37, seeks exceptionally pretty, feminine woman with class and elegance for relationship. Photo, please. NYM T105.

Sexy, Warm, Green-Eyed Brunette—5'9", 36, high-level consultant. Loves romance, dancing, arts, the ocean. Seeks attractive, sensual, supportive man to play with, grow with and love. NYM A517.

Once In A Lifetime—Rarely is a very successful, attractive, high cultured, divorced man in mid 50's unattached, with enormous style, class, elegance and energy. I seek that rare woman, 35-45, who can be the perfect match. I own my business, travel to Europe often, live very well, collect antiques, am into interior design and cooking as hobbies, and dress with European flair. You should be upbeat, bright, successful in a career, extremely attractive, slim, non-smoker and live in Manhattan. Letter and photo could complete the match. POB 20363 Dag Hamm C.C., NYC 10017.

Not Many Like This Around—Successful, strikingly beautiful, slim, Jewish, East Side, female psychotherapist. Seeks MD, or DDS, 38-50. Must have full head of hair, slim, be quite handsome, looking for a loving relationship. Will only respond to photo. NYM T110.

Classy, Blue-Eyed, Fun Lady—I'm a bright, NY career woman who loves romance, the outdoors, laughing, and who would like to meet my counterpart: a caring, warm, sensitive, secure man, over 29, who enjoys the laughter side of life. Photo/phone/bio. NYM A530.

Quality Seeking Quality—Affectionate, honest, beautiful, slim, 35-year-old, unique woman seeking bright, slim, tall, good-looking, warm, athletic, romantic, 35-45, Jewish MD. Photo. NYM A531.

Exceptional Woman Of Color—Lovely, refined, warm, black lady, 25, enjoys the arts. Seeks prosperous gentleman with culinary skills. Bio/photo/phone. POB 20122, NYC 10028.

Vivacious, Shapely, Brunette—Businesswoman engaged in the arts, seeks warm, introspective, vital man, 44-54, for lasting relationship. Note/photo. NYM A532.

Refined, Yet Earthy—Senior exec and Stevens/Cummings-influenced poet seeks a Marlene Dietrich who is up to bicycle trip from Moscow to Berlin and doing the fandango in Bogota. Divorced, handsome white mongrel, 50 going on 40, 6'1", 170, scholarly and intellectual. Digs Prez, Zoot, Billie, Basie, Casals, etc. You must have soul and be very slim, classy, earthy and literate, with a large sense of humor, whimsy and romance. NYM T112.

Feminine, Pretty Blond—37, seeks smart, easygoing professional for long talks, friendship and marriage. I love sports, puppies, kids and fudge. NYM A533.

Down-To-Earth—Sincere, single, white male, 27, seeks NY-NJ female with good sense of humor to share theater, dining, music, outdoors, and ultimately friend relationship. Photo/bio. NYM B102.

Corvette '85 With Problem—Bright, Pretty (blond-green headlites), body slim—good shape, lo miles (43) but missing that special Jewish man who smiles at this ad but can hug the road on turns. Photo/phone/note. NYM A534.

Manhattan Transfer—Handsome, successful California male, 29, recently promoted to NYC. Enjoys outdoors, great restaurants, laughter and big hugs. Seeks pretty, bright, affectionate professional woman. Photo/bio, please. NYM A535.

Beautiful Redhead Wanted—I'm 37, successful, handsome, fit, and affluent. Seeks slim, independent woman who knows her own mind, age 25-35. NYM B103.

One Sweet, Very Attractive—High calibre professional woman with fine qualities: athletic, financially independent, seeks one high calibre man, 38-53, for enduring love, caring, sharing - the good life. Photo appreciated. NYM A53

Successful, Sensitive, Single, Blond—Beauty, Jewish, 5'9", 32, looking for secure, ambitious Jewish male, 29-39, for permanent commitment. Letter/photo. NYM B104.

If I Were A Man—I'd make a serious effort to meet me. I'm a bright, slim, pretty, unpretentious, adorable woman (5'9", 33), looking for a warm, trim, handsome, successful, intelligent man (31-38), to be with happily now, and perhaps ever after. Photo helpful. NYM B105.

Man Overboard—In quest for 1 woman commitment. PR writer, slim, 5'9", non-gray 54. Big on arts, affection, cooking, caring. If formerly-married Manhattanite, 38-50, throw me a line. NYM A537.

Brooklyn Physician—A very good-looking guy, 35, Jewish, is looking to meet a warm, very pretty woman who likes travel, films, the outdoors, yin and yang, pitter and patter. Photo/phone/note, please. NYM A538.

Tall, Handsome, Intelligent—Successful Jewish man, 49, with business interests in NY and Florida, wishes to share life and love with compatible, sincere woman. Photo/note/phone. NYM T113.

Vibrant/Alive—Passionate, creative, dancer/writer seeks man (37-47), magical, sensual, body as beautiful as mind and spirit, who loves theater and outdoors. Photo/bio. NYM T114.

Successful Male Manhattanite—36, tall, good-looking, slim, intelligent and humorous, who enjoys listening to serious music but loves looking at the lighter side of life and leaving problems at the office, is engineering this Personal, to entice a fantastic female, late 20's-30's, attractive, affectionate, humorous, honest, sensual and sincere about beginning something special. All non-smokers, please send note/phone. NYM B106.

Knight In Jewish Armor—38, 6'2", graphic designer seeks tall, down-to-earth, creative beauty, under 35, for happily ever after. Photo. NYM T116.

Good Things Come In Small Packages—So does this petite, slender, energetic 46-year-old professional. If you are 45-55 years young, 5'7" to 5'10", white, Jewish, affluent, intelligent, attractive and fun-loving, then perhaps we could meet. Send photo/phone/and bio. NYM B116.

STRICTLY PERSONALS

Boyishly Handsome, Blue-Eyed—Jewish, 37, 5'7". Successful entrepreneur, athletic, literate, funny, would like to settle down with extremely attractive, bright woman, 27-37. She should have high interests or be active in the arts, want to have (and raise) a child (or two), be visual by nature, preferably be an oldest child, or have a younger brother. NYM B110.

Fun-Loving Businesswoman, 32—Slim, 5'7", attractive, college grad, articulate, meditator, with broad interests. Seeks happy professional man, 30's, bright, spiritual, marriage-oriented. NYM B112.

Computer Professional—Attractive, 30, 5'10", 175 lbs, MBA, Italian. Enjoys beach, jogging, biking, cooking, and children. Seeks Catholic woman with sincerity, caring. Photo, please. NYM A539.

Attractive, Intelligent—Jewish female, 38, avid skier and tennis player. Seeks respectable Jewish male, over 40, with similar interests. NYM A540.

Very Pretty Brunette—Big blue eyes, smart, great figure, 40's. Seeks compassionate, successful, athletic man, 43-51. Photo/bio. NYM A541.

Warm, Jewish Male Executive—50 years old, 5'11", athletic, seeks attractive, 35-45-year-old woman with honesty, intelligence, a sense of humor, and an eye towards the future. NYM T120.

Vivacious, Attractive—27-year-old, Jewish female, MD. Seeks sensitive, interesting male, 28-38, for romance and adventure. Photo/bio, please. NYM A542.

Wanted: One Huggable—Down-to-earth, fit, independent woman by classy, funny, sensual, fit, attractive, Jewish, gentle man, music lover, 36, to share a life-loving partnership. NYM A543.

Guaranteed Good-Looking—42, Jewish male, president of successful business. I am an incurable romantic with great sense of humor, good listener with traditional values seeking warm, sensitive, loving, beautiful woman, 28-38, who likes to hug and be hugged, loves to laugh, take country walks in springtime. For friendship/marriage. Note/phone/photo, appreciated; will reciprocate. NYM T121.

If You Are Successful—And your spirit and intellect do not need jump-starting, drop a note to this Charleston, SC, 45-year-old, successful, pretty, petite woman, 37-45. Bio/photo. NYM A547.

Fun-Loving Female—MD, 26, attractive, athletic, seeks well-built jock with brains and sense of humor. NYM V751.

Just What The Dr. Ordered—Genuinely pretty RN, 35, Jewish female, loving, sincere, animal lover, who's beautiful inside and out. Seeks successful, good-looking Jewish man. Object: marriage and family. Photo/phone. NYM A545.

Ladies Man—LI MD, 33, fun-loving, seeks attractive, sophisticated, spontaneous, successful professional woman, 25-35. Bio/ photo/phone. NYM B126.

Mid-Life Crisis Completed—Attractive 40's female, reborn and seeking simpler values: Integrity, emotional security, warmth and wit. Bio/photo. NYM A551.

A Genuine Male—30, who has the good looks, intelligence, sensitivity, integrity and success others may exaggerate, would like to meet a most attractive woman, in both appearance and personality. Not interested in pretense, only developing a sincere, romantic friendship which will radiate sunlight atop the overcast skies existing while we're apart. Note/ photo please. NYM B115.

Enjoy Finer Things In Life?—Reply to this pretty, petite, smart, sexy gal, 31. Photo. NYM A548.

Future For Us?—Jewish female, 34, looking for husband and father for the children I want to have. Ready to be a wife. Self-employed, hates singles bars, phony dialogue and one night stands. Honesty is something I strive for. I want a man who knows who he is and what he wants. I want a man who isn't afraid. If you are ready and willing to work on a relationship, please respond. Photo, appreciated. NYM A549.

Amateur Male Dreamer—Seeks beautiful, shy, co-authoress to create wonderful stories. Photo please. NYM T122.

Lively, Good-Humored, Attractive—Catholic lady, professional, 41. Seeks successful, savvy gentleman to share laughs, music, sports, travel. NYM A553.

Handsome, Successful—42, 6', elegant, witty, cultured, warm, sincere, nonsmoker. I love horses, skiing, movies, opera, caviar, among many other things and I have an incurable weakness for strikingly beautiful women. If you're also 24-34, think we'd make a good match and interested in a meaningful relationship, please write. Your photo essential/I'll send mine. NYM A554.

Stylish, Attractive, Vivacious—Jewish female professional, early 30's, with sense of humor. Seeking sincere, sensitive, successful, communicative Jewish male, 35-45, for serious relationship. Note/photo/ phone, please. NYM T117.

Spirited, Lovely, Nature-Loving—Professional Jewish woman, 31, rich in warmth and depth. Seeks sincere, open-armed and educated man (30-40) with whom to delve and frolic. NYM A555.

Where Are All The Nice Guys?—Attractive, sensitive, educated and Catholic, female, age 27, in NJ would love to meet you. Note/photo if available. NYM B113.

Et Voila—Bright, attractive, fun-loving, self-employed, and self-assured young lady, wishes to meet a bright, successful, curious man who enjoys Manhattan or Paris at its best. NYM T123.

Aggressive Blond Goddess—Professional, 38. Seeks wealthy, generous, male counterpart to worship me. Must love stockings, spikes, and want to develop a mutually fulfilling relationship. Photo a must. NYM T125.

No Yuppies, Please—Intelligent, likable writer/lyricist, 34, 5'11", seeks slender, witty, non-smoking woman who likes conversation, old movies, theater, hugs, monogamy. Phone/photo. NYM T124.

Let's Be Special—Jewish male, MBA, 30, good-looking, sensitive, fun-loving, unpretentious. Seeks slim, pretty, independent, vibrant professional for sincere relationship. Phone/note/photo, desired. NYM V771.

Gentlemen—I'm a classical musician and single lady, 26, 5'2", 110, blond, "cute," Unitarian. Into marriage, kids, Star Trek, books, beaches, film, humor, chocolate, love, loyalty and respect. You are like-minded, 27-36. You can talk to me. Phone/note/bio. NYM V772.

Professional Man—Handsome, 43, 6', 165 lbs., Fort Lee condo resident, overlooking Manhattan, romantic, receptive, pleasant, European accent, divorced and looking for slim, attractive, professional woman, capable of long-term commitment with time to spend pleasant weekends together planning the future. Religion or ethnic origin not important. Phone/photo a must. NYM V773.

Romantically Emoted Man—28, cute, attorney, with passe honor (herpes), dreams of a devilishly, sensual lady of petite allure for modern poetry in motion. Photo, please. NYM V774.

Fun-Loving, Successful, Handsome—Exec, 27, looking for classy, attractive and successful lady, 23-30, to enjoy champagne-filled evenings, the beach, fireplaces, nights on the town, great times and much more. Tell me, why you. Bio/phone/photo. NYM V775.

Cute, Gregarious, Slim—Seeks honest and financially secure male. NYC A552.

Are You My Soul Mate?—Successful male, businessman, 38, looking for a Jewish female, 23-30, who's beautiful inside and out. I am a good-looking, warm, sensitive and intelligent human being with a good sense of humor. Brooklyn/NYC vicinity only. NYM V765.

Darling, Dignified Lady—Brains, character, humor, passion. Seeks man, 45-55, to share love, life. Enjoys cooking, art, music, sailing. NYM V766.

Friend And Partner Wanted—Handsome, Jewish male, 32, seeking slim lady with warm heart, craziness and love for music and dancing. Photo. NYM V769.

Attractive, Black Female—29, 5'9", seeks successful white male, 30-40, 6 feet plus, for serious relationship. NYM B127.

Pretty, Free-Spirit—Yet monogamous woman, 35, seeks kindred life mate, 5'10"-6'2". Swap ideas/photos. NYM V770.

Petite, Slim, Articulate—Witty, arts-oriented, well-traveled female exec seeks intelligent, attractive, professional male, 30's, looking for a serious relationship. Bio/phone. NYM T144.

Why are you special?—Bright, pretty lady, 24, seeks romantic, attractive, appreciative Jewish man, 28-34, for commitment. Bio/photo/phone. NYM A574.

NJ, 60-Year-Old Jewish Professional—Seeks attractive lady with class, charm, intelligence; affectionate, sensitive and sexy with love and commitment. Let's share a wonderful life. NYM B128.

Are You Capable—Of sharing in a delightful and satisfying love? I am an attractive, sensual, caring and authentic woman who loves the outdoors, the drama of life, creativity, and quiet times. LI home, Manhattan career. If you are a discriminating, sincere and lovable man of character, 48-60, share the ecstasy and try the best. Photo please. NYM A575.

Jewish Male, 41—Good-looking, sincere, warm and giving. Would like to meet a slim, pretty lady of like qualities. Object: Silver wedding anniversary. Then? Note, photo, phone. NYM G786.

Attractive Blond Jewish Lady—38, warm, caring, sincere, looking to rekindle flame of friendship, togetherness and eventually love. Seeks male counterpart, 35-45, looking for same. Note/ phone/photo, please. NYM A576.

Classic Scandinavian Blond—48, seeks non-smoking NJ or NYC gentleman, 48-58. Enjoys sailing, skiing, fine dining, traveling and the theater. NYM T145.

Handsome Male, 20—Seeks young lady for sincere relationship. Note/phone/ photo. NYM G787.

Not Tom Selleck, Not Howdy Doody—But good-looking. Athletic, Jewish male, 30, professional, looking for his best friend and lover. If you have that special sparkle and smile, please respond with note/photo. NYM B108.

Sexy, Strong Male—5'9", 26, athletic, seeks sensuous, fun, attractive, Scandinavian female, 18-35, for exciting and warm times. Note/phone/photo. NYM B109.

Strictly Personals ads continued on next page.

Who needs a Strictly Personals Gift Certificate? Every Single Friend.

Every week, more than 8,000 letters are received by the people who advertise in Strictly Personals—and now you can give your friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate—and we're here to help. It's a gift appropriate for birthdays, special occasions, and holidays.

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STRICTLY PERSONALS

Romantic, Italian Homebody, 40—"I'm happy with myself and ready for you." Successful stockbroker, 5'10", 160 lbs. Affectionate, "classic giver" seeks the right partner. New Jersey preferred. Photo/bio please. NYM T133.

Super Handsome—Adventurous, warm, tall, very successful lawyer, 37, with diverse cultural passions and terrific physique seeks interesting, truly romantic beauty, 23-35. Photo/phone. NYM T129.

Pretty, Jewish, Financial Exec—25, slim, Manhattanite who is sensitive, bright, sincere, very witty and loves laughter, movies, travel and all sports. Seeks handsome, outgoing, successful Jewish man, 25-32, 5'7" plus, for more than a first date. Bio/photo. NYM T130.

Salt/Pepper—Dynamic Duo. You're salt, handsome, 30 plus, 5'9", trim, single, serious. I'm pepper, very attractive, 30 plus, 5'6", slim, single, serious. My mink/your tux/our jeans. Vic Damone/Diahann Carroll? NYM A558.

Sensitive, Secure, Somewhat Serious—Good-looking professional male, 35, loves fun, sun, travel, romantic dinners. Seeks alluring woman, 25-35, to share laid-back city life. Photo/bio. NYM A559.

Rare Surgeon Seeks Romantic Rx—She is a bright, sensitive, Jewish beauty, up to 32, 5'4" plus, NYC only, non-smoker. I'm a gentle, handsome, caring, ultra-successful MD, mid 30's, slim, dark, elegant, funny. RSVP - if you're ready to operate together in an exciting, fulfilling, committed relationship. Note/photo a must. NYM T131.

Bright, Warm, NJ Beauty—38, wants an egalitarian relationship. NYM A564.

Successful Businessman—Late 40's, divorced, seeks lady for love and commitment. Must be free of career obligations to divide the year between NY and CA. Children a plus. Photo. NYM B120.

Divorced Man 50's, 6'—Loves sailing, dancing, theater and making love. Looking for attractive, willowy, romantic woman, 35-50. For companionship and/or marriage. Send photo. NYM B121.

Sophisticated And Successful—Cos Cob, CT. lady, in NY daily. 49 with solid values and a passion for the joys of life. Seeks kind and accomplished man for special friendship. Photo/note. NYM A557.

Spontaneous, Down-To-Earth—Very warm woman, loving, straightforward, attractive, dark-eyed, tall, slim, 38, successful, free-lance professional with an easygoing style. Ready to discover an honest, loving, aware man who values his relationships and is bright, available, established. To build caring, long-lasting partnership. Note/bio. NYM T126.

Professional Man, 33—Attractive, blue-eyed Manhattanite. Seeks bright, pretty, creative woman who has retained her sense of humor and remained reasonably unjaded. Photo if possible. NYM T127.

First Time Ad—Extremely attractive female attorney, affectionate, down-to-earth, sincere, slim, tight body, 29. Seeks one special man who would enjoy a loving, committed relationship with right person. NYM T136.

Very Pretty, Really Witty—Successful female exec, multi-athletic, sincere, secure, refined, thin, mid 30's. Seeks attractive traditional man, Jewish, 36-46, over 5'10", financially, emotionally secure, with heart. You've got spunk, and dream of forever! Photo/bio/phone. NYM B122.

Truly Exceptional Man—Seeks female counterpart. A rare combination: honest, interesting, flexible, self-aware, warm, highly intellectual, multi-dimensional, plus the independence, energy, strong will and taste of a self-made success. I'm 37, a trim 5'11", very attractive and very funny. My varied interests include the arts, ideas, good people. I live in Ct. but make the short trip to NY very often. Seeking very classy lady, 25-36, extremely attractive inside as well as out, very intelligent, at ease in the woods and at the ballet. She should have a rich inner life, know herself well, be emotionally accessible, a genuine looker and unthreatened by my closeness with my kids. I'm interested in anything from a great weekend to marriage. Phone/photo/bio, please. POB 142, Stamford, CT 06902.

Vintage Cars, Fine Wine—Holding hands; music from Basie to The Belmonts to Benatar, antiquing, sharing; old radios, drives in the country, the desire to communicate openly with each other. Successful recording studio executive, Jewish, 33, very attractive, warm, sensitive and sincere. Looking for an exceptionally attractive, intelligent woman who is honestly in touch with her emotions and desires, and wants to share the joys of life and maybe even love. Bio/photo/phone. NYM A566.

Auburn-Haired, Dimpled, Vivacious—Female, bright, slender, and attractive. Seeks warm, sensitive relationship with nice-looking, trim, witty, sexy, fun-loving, successful male counterpart, 30 plus. If this is you - let's meet. Photo/phone/note. NYM A567.

Singles Bars Are A Turn Off—To this sincere, honest, divorced male. I'd rather meet you one-on-one. I'm a successful TV sales exec, young 44, 5'9", healthy. Interests include dining, movies, travel, beaches, quiet times and a bit of craziness. If you are 28-34, attractive, intelligent and healthy (physically and mentally), let's get to know each other. We could be what we're both looking for. Note/photo/phone, please. NYM A568.

One-Of-A-Kind—Who isn't? 31, male, 5'5", Jewish, slim, athletic, skiing, golf, having fun, professional. Seek short, slim, Jewish female, intelligent and adventurous, to share life. NYM V752.

NJ Spring Special—Warm, lovable, nice, bright, secure and demanding. Jewish. 40's, 5'7". Smoker. Looks-sounds good. Honest-direct! Seeks adorable, pretty, sensual female. NYM B107.

Love And Happiness—Bright, good-looking, sensitive man, 39, 6', slim. Would like to meet an intelligent, warm, pretty woman for a lasting friendship. Phone/photo, please. NYM V759.

Gretel, Dark-Haired, Attractive—Sincere, looking for her Hansel to share in solving life's mysteries and enjoying its wonders. I am 31, from Ohio, Wellesley grad, and publishing alum beginning a new chapter of my life. If you would like to join me, please send a note with photo/phone. NYM V760.

Female Artist—Alive with creative, fun-loving energy, seeks male, 45-55, to share and add his vitality to form a very special relationship. NYM V747.

Disarmingly Energetic—Pretty architecture student, 29, Jewish. Seeks sensitive, non-smoking, professional, Jewish male, 31-41, who has designed his world properly. Photo. NYM A569.

Pretty, Dark-Haired Jewish Female—31, professional, nurturing and sincere, seeks warm, professional man with a touch of class, 29-40, to share lasting relationship. Photo, please. NYM B124.

Sincere, Sensitive, LI Widower—62, Jewish, seeks easygoing, affable, secure, spirited, attractive woman for sharing and caring. Photo/note. NYM V748.

Oriental Woman Wanted—By educated, single, white male, 36, to share dinners, museums, plays and friendship. Phone/bio. NYM T135.

I Am A Very Attractive—Feminine, sophisticated, 26-year-old, young lady, who loves luxury, caviar, champagne, furs, jewelry and exotic vacations. Are you a mature, sophisticated gentleman, over the age of 45? Please respond with letter and business card. NYM V749.

Attractive, Slim, Blue-Eyed—Westchester female, 28. Enjoys tennis, travel, skiing, sun, movies. Looking for a serious relationship with a sincere professional, 28-35. Photo. NYM V750

Witty, Fun-Loving—Professional male, mid-thirties, seeks communicative, intelligent, humorous, non-smoking woman. Send note/phone. NYM T134.

Petite Female, 38—Looking for lasting relationship. Loves music, good health, and the simple things in life. Bio/phone. NYM A570.

Reactionary Catholic Newspaperman—28, Jerseyan, seeks cheery blond preppy. Photo/note. NYM V753.

Goodbye Wild Oats!—Handsome, slim, 31, 5'8", successful, professional male, with great sense of humor, seeks petite, slim, Christian female, 24-31, with bright, warm eyes, to share the finest in life to the fullest. Must know how to laugh. Letter, photo helpful. NYM V754.

Love Baryshnikov And The Boss—Warm, attractive, zaftig, blond, 31, seeks intelligent man with sense of humor to share varied interests. NYM V755.

Let's Trade—Your beauty and character for a partnership with a successful, well-educated, street-smart, 5'10", top-shape non-smoker, mid 50's. Photos exchanged. NYM T137.

Sinfully Delicious Wall St. Woman—47, warm, funny, feminine, Jewish, divorced female, seeks happy, adventurous man with sharp mind and great sense of humor. NYM V756.

Handsome, Athletic Chiropractor—27, seeks petite, physically fit cutie. Send note/phone/photo. NYM A573.

Is It You?—Do you enjoy dancing, even when the music has stopped? Single, Jewish, male, professional, 25, desires to meet someone who longs for new adventures and good times. Photo/phone. NYM T143.

Extraordinary Beauty Only—Unique, popular, well-adjusted, happy, trim and fit, dynamic, multimillionaire, world traveler seeks only one very special lady to make his motor purr. You must be elegant, communicative, honest, cultured, well-educated, refined and sensual, with a tiny waist, a great figure and an effervescent personality. You require the best life has to offer in a relationship and in lifestyle. The world is my oyster. It could be yours. Current photo, phone and bio a must. NYM A571.

Voluptuous, Blond, English Lady—30's, with young child, seeks tall, attractive, financially secure gentleman of culture and refinement, age 40-50, for lasting relationship. Photo/letter essential. NYM V761.

Very Sensitive Male—32, handsome (blond hair, blue eyes), athletic, slim, very intelligent, creative, funny, MBA, publishing professional and author. Loves music, art, books, long talks, laughing, sharing. Seeking very pretty woman (long hair a plus), petite, slim, intellectual, non-smoker. NYM V757.

German Blond, 36, 5'7"—Seeks affluent man. POB 268, Ringwood, NJ 07456.

Elegant And Earthy—Vibrant, professional woman, with one child, ex-artist, thriving in second career, savors time for good friends, the play of new ideas and experiences, outdoor activities and quiet time. Would like to share with a kind, passionate, successful man, 50's, who loves life, learning, exploring and laughing. NYM V758.

Jewish Male, 32—Seeks warm, sincere and affectionate female. NYM T140.

Jewish Linda Evans Look-Alike—Financially stable, wants Jewish millionaire with three million minimum. One for me, one for you, and one for us to share. POB 1232, Hallandale, FL. 33009.

Blue-Eyed Viking—Manly Nordic professional, 33, 5'10", 169, athletic and well-defined, curly blondish hair, moustache optional. Considerate, gentle, virile, intelligent, artistic, unmarried. Will surrender to an elegant, supportive woman, sensual and very assertive, whose prominent and feminine curves match a classic masculine build. Buxom or athletic, dark or fair, just tell me what you like. Bio, letter, phone, full (reciprocal) photo(s) welcomed. NYM V763.

Very Attractive, Tall Blond—Blue-eyed and bright, warm and fun-loving, would love to meet a special man, attractive, sensitive, successful career, fun to be with, to share the good things life has to offer, 40-55. Photo, please. NYM V764.

Financial Exec—Athletic, Jewish male, 28, handsome, warm and witty seeks a special, attractive, bright and adventurous female for fun, companionship and the rest of the great pleasures of life. Note/photo/phone. NYM T141.

All Woman—Attractive, fun-loving, seeks warm, caring man to enjoy life. 45-60. Phone/note. NYM T142.

Romantic, Attractive, Intelligent—Fun-loving lady, Jewish, petite, 36, from Argentina. Seeks handsome, Jewish professional gentleman to share travel, music, dining out, theater, loving relationship. POB 65, Lynbrook NY 11563.

STRICTLY PERSONALS

Can You Appreciate—Gracie's logic, Lucy's humor, Laverne and Shirley's approach to problem-solving? You can? Then you are ready for a slightly shy, kind, warm, often reasonable, attractive, 39-year-old, Manhattan lady. Respond if you are a gentle man, 40-50, seeking a gentle woman. Note/phone/a little info - photo helpful not essential; heart much more important. NYM A561.

Handsome, CT Male, 30, Emotive—Athletic, intelligent. Seeks pretty, slim female, 23-29, for companionship and fun. Bio/phone. NYM T132.

Friendship And Love—Handsome, Jewish businessman, 30, 5'10", 160 lbs, living in Manhattan. Seeks attractive, intelligent, professional, Jewish woman for serious, growing relationship, a woman who, like myself, is affectionate, romantic, sensitive, loving, and fun. I enjoy dining in and out, various spectator sports, movies, dancing, traveling, and quiet times. I do not smoke or drink. If you are interested in growing together, let's talk. Please send phone/photo. NYM A565.

Beautiful And Charming—Lady from SW Europe. Professional, 41, seeks handsome gentleman, 40's. Must be trim and not over fifty. Recent photo. NYM A562.

The Natural—34, 5'10", 165 lbs, athletic, sincere, Jewish executive seeks slim, pretty, bright female, 26-33, who enjoys movies, music, dining out and laughter, for pennant-winning relationship. Note/phone/photo NYM V785.

Extremely Attractive, European Lady—Sophisticated, elegant, slim, 43, business executive, looking for some of the above in a highly successful gentleman; trim, 40's. Manhattan preferred. NYM B118.

Pretty, Vivacious, Well-Educated—Refined, Jewish lady, mid-40's, seeks cultured, financially secure, professional man, under 55, emotionally stable, sense of humor; zest for life. Non-smoker. Letter/photo/phone. NYM B119.

ANNOUNCEMENTS

Extraordinary Magic Relationships—If you've experienced one, send name and address. Research marches on! NYM B074.

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Ad copy:

Use the coupon above or call (212) 880-0732. Rate is $25 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 555

BY MARY ANN MADDEN

Welsh rarebit, *n.* melted cheese often mixed with ale or beer, poured over bread or crackers on a sesame-seed bunny.

waiver, 1. *n.* the act of relinquishing permanently one's claim to curly hair; 2. *v.t.* to gesticulate or signal, in a tentative manner, to any female in the U.S. Navy.

Above, more from our fractured dictionary. Competitors are invited to select one word beginning with the letter "W" and provide for it a whimsical definition.

Results of Competition 552, in which you were asked for a bona fide clipping (or photocopy), plus a brief exegesis.

Report: Some perfectly lovely clippings-cum-comments could not be used, as the source was not cited. We need apprentice source-citers. We need a long rest. Hoping you the sane.

First Prizes of two-year subscriptions to "New York" to:

Los Angeles Times: Daylight Saving Time begins early Sunday morning, which means clocks and watches should be set ahead one hour at 2 a.m., making the time 3 a.m. (PDT). With a little thought, you can probably figure out how to get the job done without staying up until then.
—Thanks for the tip.
Bruce Weitzenhoffer, Brooklyn

Los Angeles Times: Death Shocks Hamlet
—Rosencrantz and Guildenstern are *dead?!*
Carly Mary Cady, Los Angeles, Calif.

The New York Times: "I was simply trying to help—no more or less," said Geraldine A. Ferraro yesterday in explaining why she offered to temporarily replace Borough President Donald R. Manes of Queens, who is under Federal investigation. Mrs. Ferraro, who is on a three-day speaking tour of the West, said she was surprised by the adverse reaction to her offer. "If I thought there was a problem, I wouldn't have offered," she said. "That will teach me to be nice."
—Whatever works.
Toni Daraio, Coram, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

Raleigh News and Observer: To an office, or when following the normal business life, wear plain black clothes, with just enough white that uniformed people don't jokingly ask who died.
—Especially marines: They're the worst.
Suzie Bolotin, Chapel Hill, N.C.

Parade magazine: Q. Where does a man like Secretary of State George Shultz find time to draw his "Peanuts" cartoon strip?—L.A., Baltimore, Md.
A. The artist who draws "Peanuts" is not George Shultz but Charles Schulz.
—Well . . . what about that baseball player, Reggie Jackson, who ran for President?
D. B. Ashman, St. Louis, Mo.

And Honorable Mention to:

New York Post: The Delhi Eunuchs Welfare Society today said it wrote a letter to [the] prime minister complaining that group members are being unfairly arrested and beaten by police.
—"This was the most unkindest cut of all," the letter stressed.
Larry Laiken, N.Y.C.

The New York Times: Mr. Böll, a craggy 66 years old, is also an uncomfortable presence—a tweaker of bourgeois foibles, an enemy of tyrannies large and small, an antimilitarist, and a doubter.
—But he's coming to live with us, dear, and I think we should try to make him comfortable.
Frank Constantini, N.Y.C.
sp. mention: L. Berger, Chicago, Ill.

N.Y. Daily News: Employees at a Detroit warehouse were in for a shock when they showed up for work this week. Their company moved to Indiana last weekend, throwing them out of work. "We regret we could not give the employes prior notice, but it was due to the practicality of operating the business that we couldn't," said Carl Patterson, president . . .
—If they can't take a joke, screw 'em.
Steven Scher, the Bronx

TV Guide: "Razorback" (Australian; 1984) R: violence. Arguably the best movie ever made about a large, man-eating hog. Gregory Harrison, Bill Kerr.
—You won't hear a peep out of me.
Ava Sterling, N.Y.C.

The New York Times: A Long Island clammer is facing Federal charges for purportedly selling $3,000 worth of undersized clams to a food wholesaler, the Suffolk County police said today.
—The case will be heard in small clams court.
Jay Livingston, N.Y.C.

North Jersey Herald-News: Correction. The name of Mrs. J. W., a Garfield resident for 30 years, was incorrectly misspelled in yesterday's *Herald-News.*
—It's correctly misspelled in today's *Herald-News.*
J. M. Glick, Kinnelon, N.J.

The New York Times: (9) Movie: "Sahara" (1943). Humphrey Bogart, Bruce Bennett, J. Carrol Naish, Rex Ingram. Gritty, pounding and one of Bogart's best. (92 hrs.)
—And one of his longest.
Boo Blume, Sayville, N.Y.

N.Y. Daily News: Rob, Stab 2 in the Park.
—Oh, and Rob, pick up a quart of milk on your way home.
Rob Feinstein, N.Y.C.

Washington Times: Nashville, Tenn. A United Methodist committee established to delete sexist language . . . has begun examining 324 traditional songs to prepare for the church's new hymnal.
—Make that "itnal."
Jud Richland, Washington, D.C.

Fairfax Journal: Fixitips: I've heard her story dozens of times: the plumber takes the faucet dripping when the plumber leaves, apart, does "something," collects his fee and leaves. The faucet is not but a short time later it's dripping again. . . . In my plumbing clinics, I frequently ask students to recommend plumbing suppliers they have found to be help-washer; the secret is—it also needs a new seat. Let me explain about seats.
—Thanks, but you've explained quite enough already.
Marc Doyle, Burke, Va.

The New York Times: If a salamander were blindfolded, could it find its way home?
—And if it did, what kind of home would it be?
Mike Eakin, Chicago, Ill.

Arlington (Mass.) Advocate: Only 975 ballots were left blank for treasurer; six voters wrote in a candidate of their own. Ruth Mahon, Clare Smith, A. Wilson, Mickey Mouse and Kevin Feeley each had one supporter.
—If I were Kevin Feeley, I'd be mad as hell.
Peter Filichia, N.Y.C.

The New York Post: The radio personality known only as "The Laughing Cavalier" will present 10 hours of early Bach recordings tomorrow . . . dating back to the early years of the century and including discs by Gerhard Husch . . . and others . . .
—Sounds hilarious. I can hardly wait.
Carl Wolfson, Spring Valley, N.Y.
sp. mention: Judy Mostowitz, Brooklyn

N.Y. Daily News: Be aware! A strain of Philippine flu is here . . . symptoms include cough, runny nose, sore throat, fever, headache and muscle aches . . .
—But all returns are not in.
Anna Lambiase, Brooklyn

The New York Times: The average low-income apartment in the Southeastern United States is infested with about 25,000 cockroaches, according to a recent survey by the Agriculture Department.
—Finding them isn't a problem: Getting hem to talk and fill out the forms is a problem.
Richard Drezen, N.Y.C.

The Lakeville Journal: Significantly enough, we are told that 10,000 Japanese salesmen with English-speaking skills are located in he United States as compared to 900 mostly non-speaking American salesmen in Japan.
—It's those quiet ones that ruin things for everybody.
Faith Cole, Norfolk, Conn.

N.Y. Daily News: As a spokeswoman for Pfizer Pharmaceuticals, Faye now travels the country speaking to senior citizen groups. Saturday night, she'll make a surprise appearance at Hildegarde's Carnegie Hall concert.
—Peekaboo! Je vous aime beaucoup! Here, Hildy, try some of these.
R.C. Jim Brown, Jackson Hts., N.Y.

The New York Times: "It's a hobby, like stamps," says 23-year-old Tony Blanda, explaining why he tapes hockey games on his videocassette recorder in Patchogue, L. I., and then erases everything but the fights.
—What I really like about croquet is when omeone trips and falls over a wicket.
Jack Labow, N.Y.C.

Trenton Times: Court Allows Dead Doctor's Testimony in Asbestos Suits.
—And cement shoes.
Skip Livingston, Hopewell, N.J.

Burke Herald: . . . in this workshop on "The Joy of Writing" local authors share tips on writing and getting published. Their advice, gleaned from personal experience and success, wilinclude practical suggestions for organizing and submitting mansucripts. . .
—Tomorrow's workshop: "The Joy of Proofreading."
Adam Doyle, Burke, Va.
sp. ment.: Jack Ryan, N.Y.C.

Raleigh News and Observer: Stepping up the juice-based soda wars, Pepsi-Cola USA is adding two new flavors to its line of Slice soft drinks. . . . The cherry cola and apple flavors will come in regular and diet versions . . .
—How does Pepsi Classic sound?
Bobby J. Ward, Raleigh, N.C.

Washington Times: House Majority Leader Jim Wright complained that the injury made it difficult to knot his tie, put on his shirt, and pull on his socks. Female listeners weren't particularly sympathetic to the plight of the injured male. Mrs. Jean Bennett, wife of Rep. Charles E. Bennett of Florida, said he should try pulling on panty hose. "Or try snapping on a bra," said Rep. Patricia Schroeder of Colorado, sitting nearby. (They presumably meant that he should do that only if he were a woman.)
—Oh.
Greg Gottlieb, McLean, Va.

The Washington Post: City's First Mayor To Be Born in Cuba
—Predicts Famous Psychic.
Anne Zion, Brooklyn

The New York Times: Hunter Is Shot By His Dog
—Guns don't kill people; dogs kill people.
William Don, Ronkonkoma, N.Y.

Baltimore Sun: "Women are literally splitting themselves in two trying to work and care for children," said Dr. T. Berry Brazelton of Harvard, a well-known pediatrician and author.
—. . . of the best-seller "Metaphors Be Damned!"
Tony Reeder, Silver Spring, Md.

Somerset (N.J.) Spectator: [Man] Found Guilty of Murdering Wife After Brief Deliberation.
—Well, at least he gave it some thought.
Lucille Barnett, Long Beach, Calif.

New York Law Journal: The Porgy and Bess run at Radio City Music Hall closed on May 15, 1983. It was May 15, 1983.
—And don't you forget it!
Pericles Crystal, Scarsdale, N.Y.

TV Guide: (20) TV Film: "Ski Lift to Death" (1978), Deborah Raffin, Charles Frank. Standard. (2 hrs.)
—Sure. And next week they're showing "Maybe He's Dead."
Stan Karp, Westfield, N.J.

Raleigh Times: The 21st annual Midwest Trivia Contest, described by a coordinator as an "intellectual exercise in futility," is scheduled this weekend at Lawrence University. A 50-pound block of salt will be awarded to the first-place team this year, while the No. 2 team will get a salt brick, and the third place a boot.
—Out-of-town postmarks are given three days' grace.
Robert A. Draw, M.D., Raleigh, N.C.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 555, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by March 7. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 7 issue. Out-of-town postmarks are given three days' grace.

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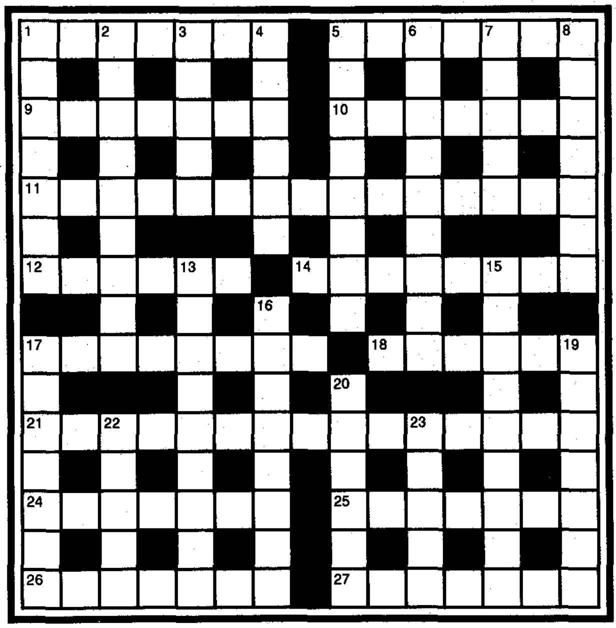
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Letters sent in anger perhaps deserve a sharp reply. (7)
5 Don't stop so much even when continuing too long. (7)
9 Maybe on such I can sit more comfortably! (7)
10 Waves on going down. (3, 4)
11 Number one bench worker. (5, 10)
12 My former mate sits out this one, but survives! (6)
14 Court where luck rules a little way? (8)
17 Big fall may damage your eye. (8)
18 Maintain morale perhaps and don't fall behind. (4, 2)
21 Greet a Geordie as an unusual species, but don't quarrel even though lacking accord. (5, 2, 8)
24 Placed incriminating evidence according to the scheme devised by Edward. (7)
25 Fairly slow musically speaking, and has neat arrangement. (7)
26 Gave up work and went to bed. (7)
27 Commonly beat up and organise into a disciplined group. (4, 3)



DOWN

1 About to take to the road to reclaim for further use. (7)
2 He hasn't a hope! (9)
3 Inflexible—and that's difficult to accept in its severity. (5)
4 Need an assorted group of nine . . . (6)
5 . . . and this will enable you to see affirmatively in eight. (8)
6 This girl's only just come out as the volcano piped up! (9)
7 Heather the girl? (5)
8 Place setting for the players? (7)
13 Guide for hill-climbers is a great tease! (9)
15 You can translate this language into neat prose. (9)
16 Granted delivery of the bill well tried up. (8)
17 One demanding encores perhaps giving tongue? (7)
19 Stop it happening prior to opening. (7)
20 Competitors, but if the artist turned up first might be simply newcomers. (6)
22 Alternative return to a way to cook. (5)
23 Poisonous computer! (5)

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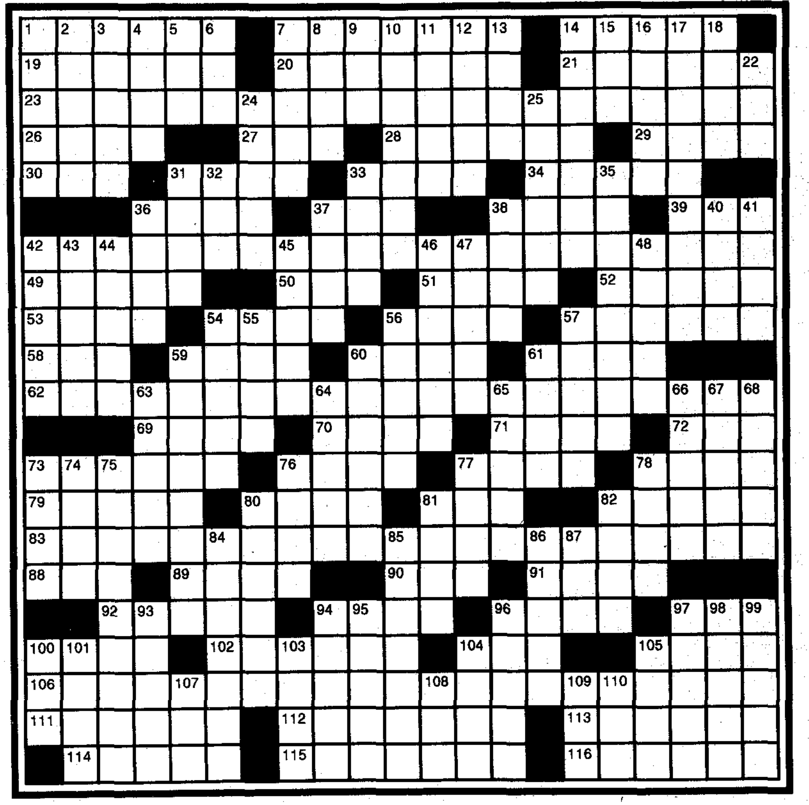
'OVERLAP' : 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

1 Rock layers
7 Marrying on the run
14 Loon's kin
19 Up
20 Chewy candy
21 More cozy
23 Mayor-designer-composer-president-impresario-dancer
26 Ms. Sommer
27 'Bye syllables
28 —— a crowd
29 Effortlessness
30 Guileful
31 Siamese money
33 Stead
34 Get going
36 ——-bel-Abbès, Algeria
37 Neptune's realm
38 Condemn
39 Guido's high note
42 Dictator-painter-director-newsman-actor
49 Mountain nymph
50 Balloon filler
51 Lying over
52 Banquet ritual
53 After Mardi Gras
54 Engine knock
56 Chief exec
57 Pegs for oars
58 Those elected
59 Suspend
60 Alaskan glacier
61 Is a vendee
62 Emperor-actress-author-columnist-violinist
69 Geishas' sashes
70 Word with "while"
71 Do film-cutting
72 Compete
73 Classical musicals
76 —— fixe
77 FBI operatives
78 Take the plunge
79 Wife of Menelaus
80 Middle Eastern gulf
81 Bronx attraction
82 Made a trajectory
83 Writer-lyricist-batsman-chemist-industrialist
88 Aggregate
89 Diam. halves
90 Lincoln's son
91 Tennyson heroine
92 Seeing red
94 Full tray
96 Shade of green
97 Paid athlete
100 Leonardo lady
102 In recent times
104 Bit of grain
105 Pedantic person
106 General-actor-poet-gridder-dramatist
111 Lining fabric
112 Emends
113 Free conditionally
114 Brink
115 Sandy
116 Skyline sights

DOWN

1 "—— alive!"
2 Fairy-tale gnome
3 Child-star Schroder
4 Wimbledon winner
5 Crumpets' go-with
6 Gloucester's cape
7 Dazzling effect
8 Trails the pack
9 A feast —— famine
10 Biased
11 "—— greatest": Ali
12 Indira's father
13 Stick with this
14 Not a —— a chance!
15 Kor. soldier
16 Desert prince
17 On both sides
18 Smorgasbord dish
22 Bar staple
24 Moral principle
25 Lather again
31 Avis
32 Hubbub
33 Gloating glance
35 February birthstone
36 Ending for thermo
37 More than a sip
38 U.K. awards
40 —— majesty
41 Part of B.A.
42 Nursery ailment
43 Sports palace
44 Horse or common
45 Milne marsupial
46 Rodeo prop
47 Timeless: poetic
48 Perch
54 Abductor of 79-Across
55 Hostelries
56 Heart throb
57 City on the Po
59 "Carmen" dance
60 Oscar winner for "West Side Story"
61 Adam of fiction
63 Quebec city
64 German cedar
65 Disband troops, Brit. style
66 Dispossess
67 Bolt for beams
68 Hard up
73 Electrical units
74 —— de soie
75 Get rid of
76 Roman midmonth
77 Prod
78 Slave Scott
80 Of Peru's range
81 Enthusiasm
82 Grippy feeling
84 Schooner rope
85 Avoids the outdoors
86 Fails to include
87 Aries
93 Not as common
94 Gangster Lansky
95 Ecole student
96 Fall into disuse
97 Monastery VIP
98 Moon valley
99 Gives the once-ove
100 TV hosts
101 Norwegian king
103 Triple this for a 1970 film
104 Cockney dwellings
105 Persian elf
107 Pub receptacle
108 Metric's prefix
109 Goddess of plenty
110 Forty winks



Solutions to last week's puzzles appear on page 17

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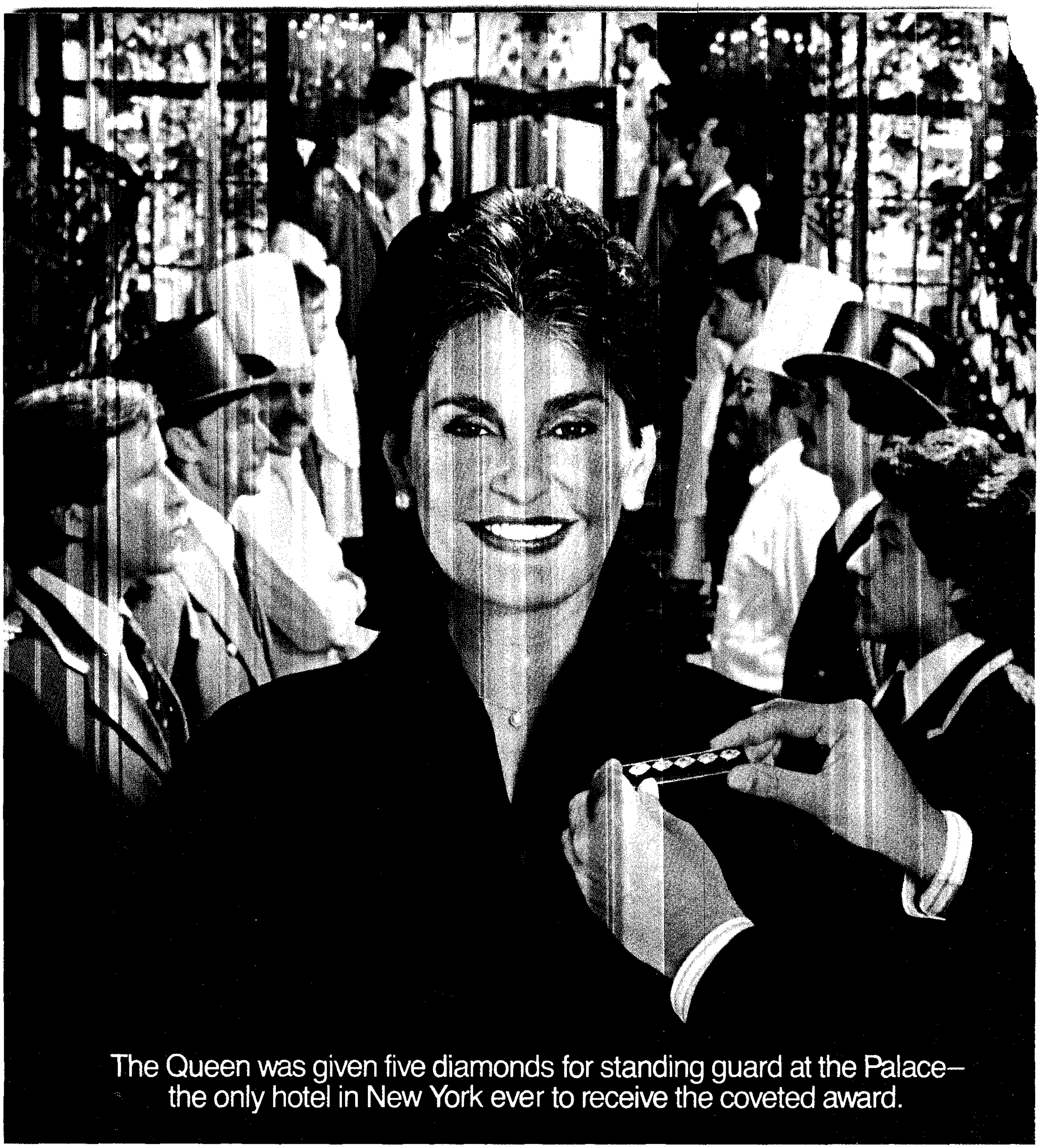
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